Stephen Kilpatrick

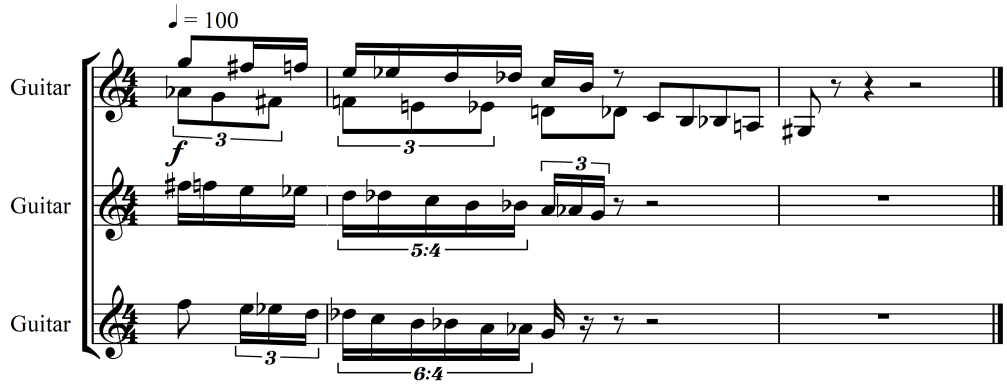
Falling Out of Cars

Falling Out of Cars

for quarter-tone alto flute, guitar and live electronics

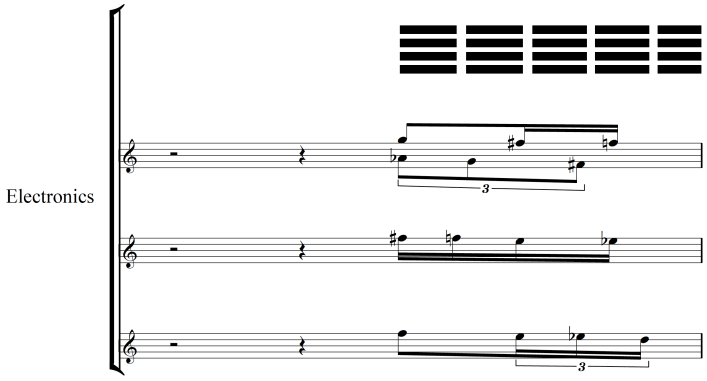
Notes for Performance

Prior to performance, the following three guitar lines are to be recorded and mixed down to a single stereo file. This stereo file is to be the sound file used in the Scratter Max/MSP patch for the performance of this work.



In the diagram below, the pitches illustrate the unprocessed sound file (labelled in the Scratter patch as ORIGINAL) and match those of the initial guitar recordings. The black rectangular blocks indicate the same sound file in its processed form (labelled in the Scratter patch as PROCESSED.

The example below indicates that both ORIGINAL and PROCESSED sound files are to be triggered simultaneously. This is done by using the Play Both function on the Scratter patch.

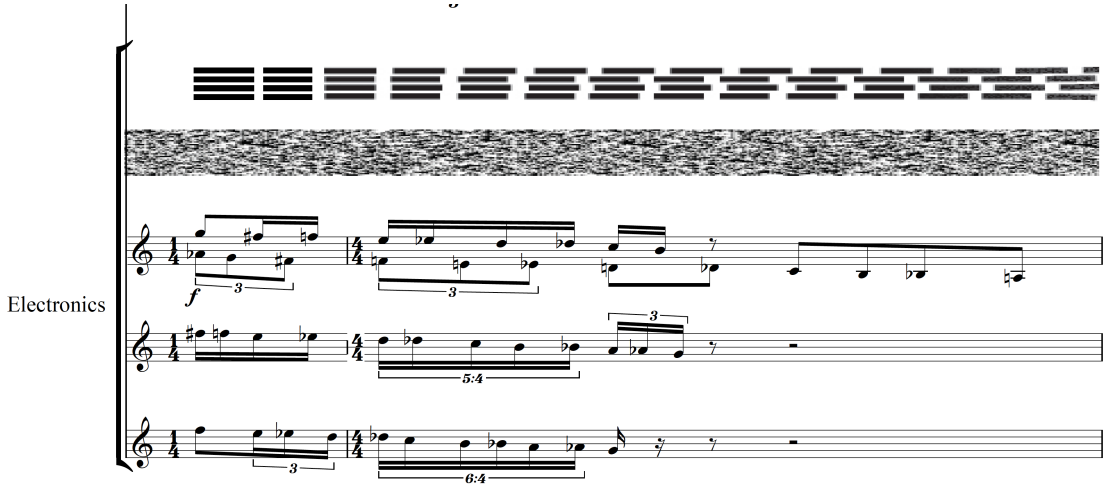


The rate of disintegration of the black rectangular blocks indicates the rate at which the sound file is “shredded”. The rate of shred is controlled with the ball controller in the grey square in the top left corner of the Scratter patch, with the x-axis indicating the size of each shredded segment and the y-axis indicating the random distribution of the shredded segments.

The disintegration of the black rectangular blocks indicates that the sound file is approaching a state that aurally approximates white noise. The grey line is scaled from dark to light grey, which indicates the volume of the sound file, with darker indicating louder and lighter indicating quieter.

The width of the grey line indicates the width of the band pass filter and the contour of the line indicates the gesture the performer is to use when moving the band width of this filter in real time.

The Scratter patch has two duplicated control areas so two versions of the same sound file can be processed and manipulated independently at the same time.



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for quarter-tone alto flute, guitar and live electronics

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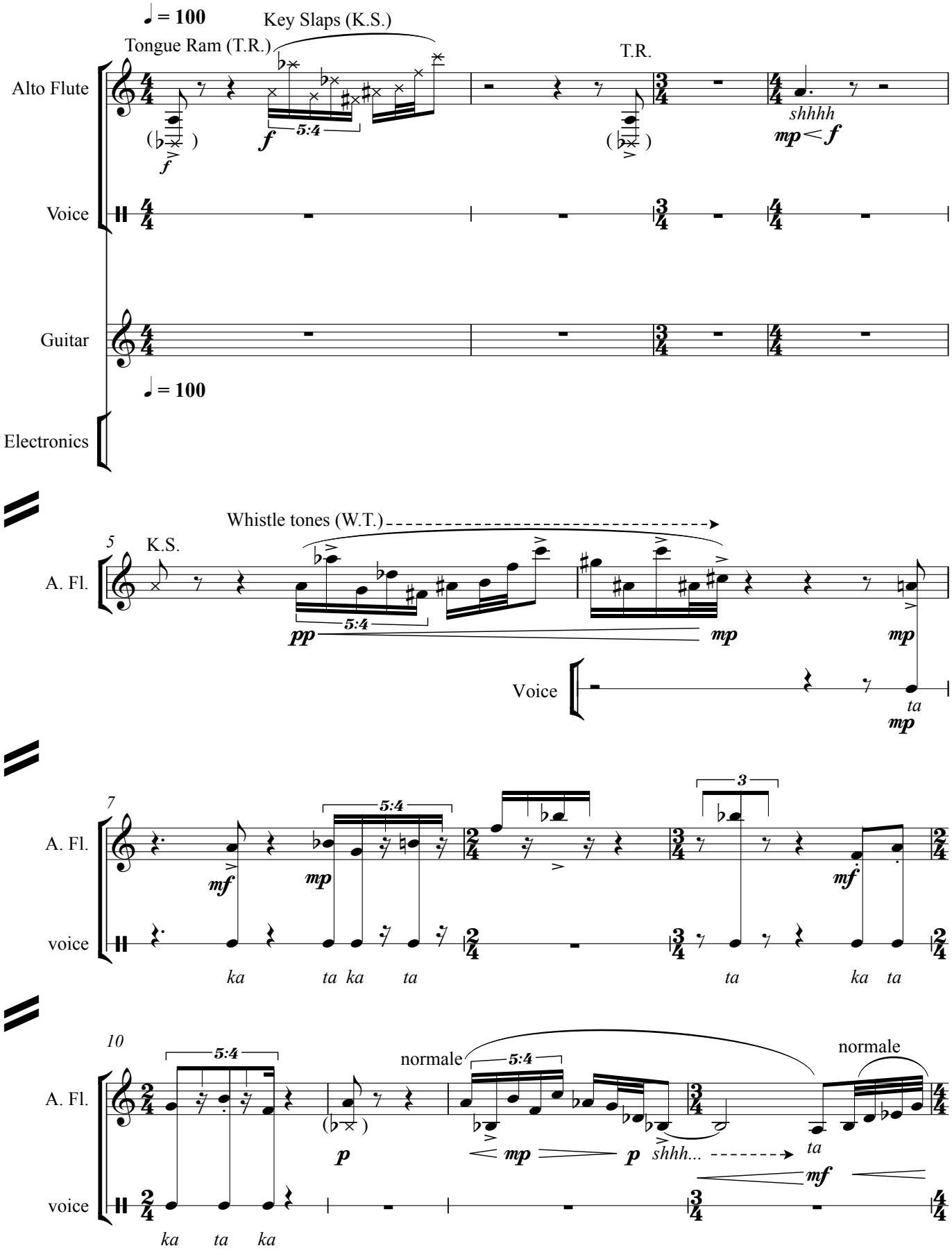
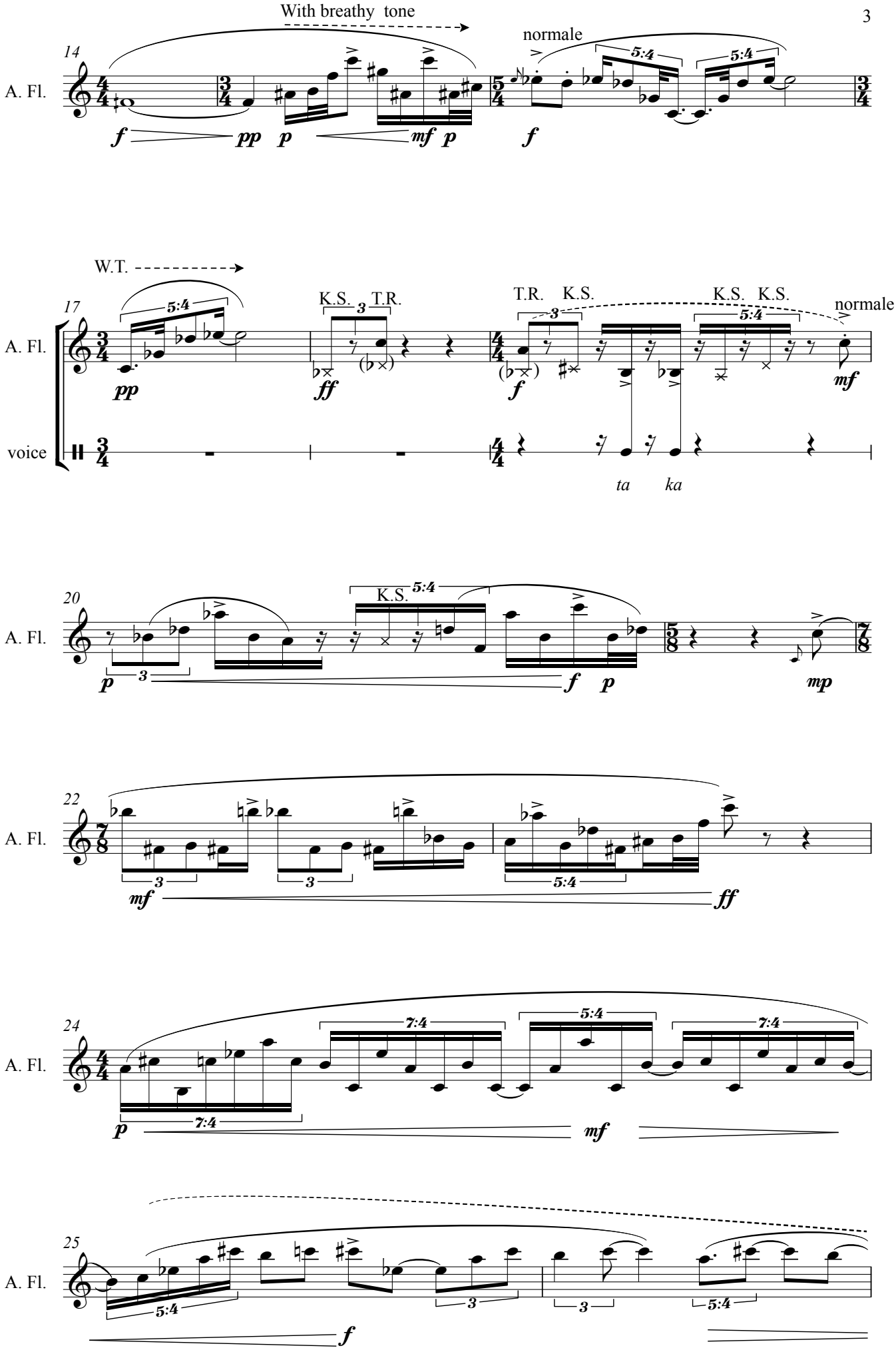
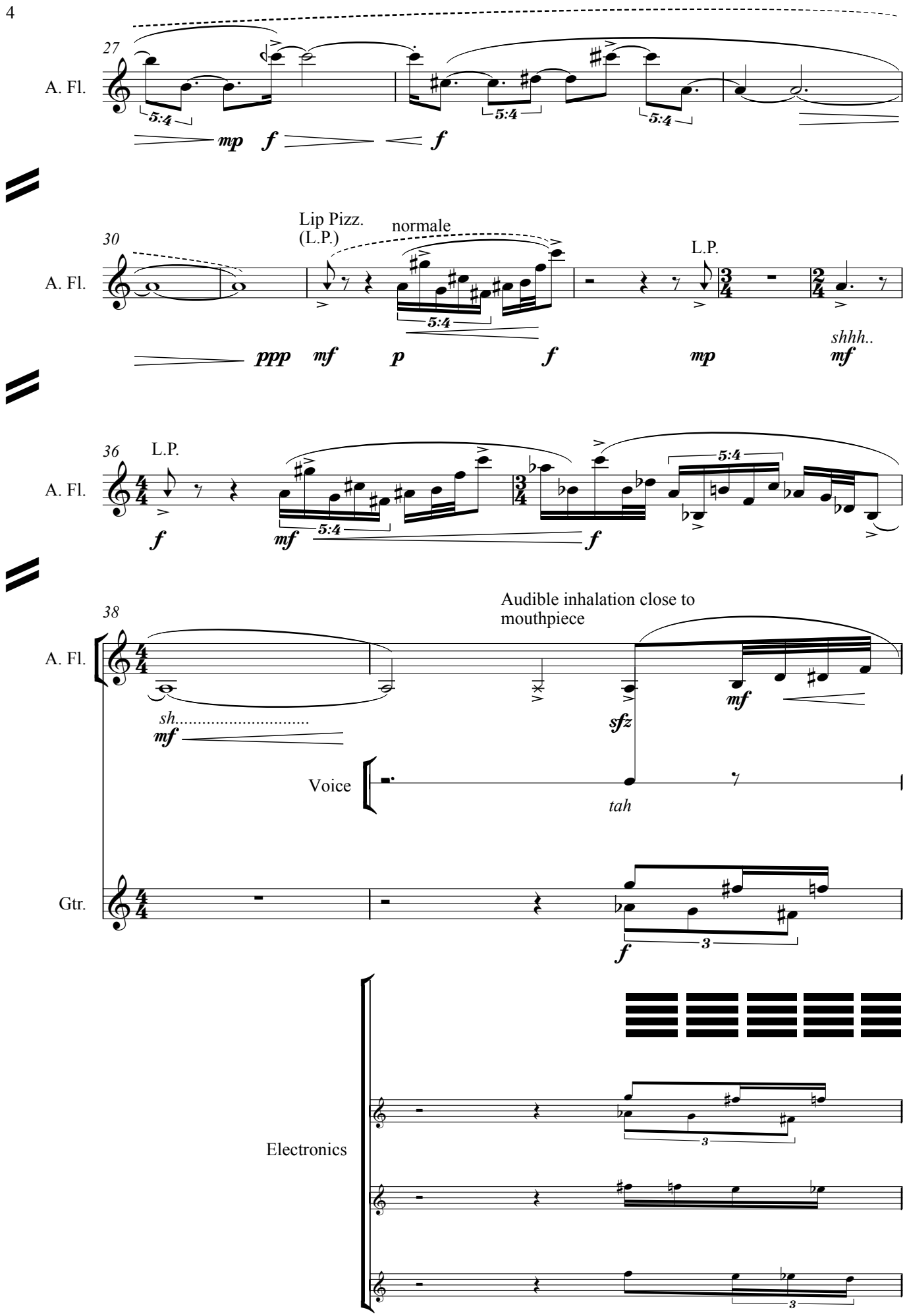
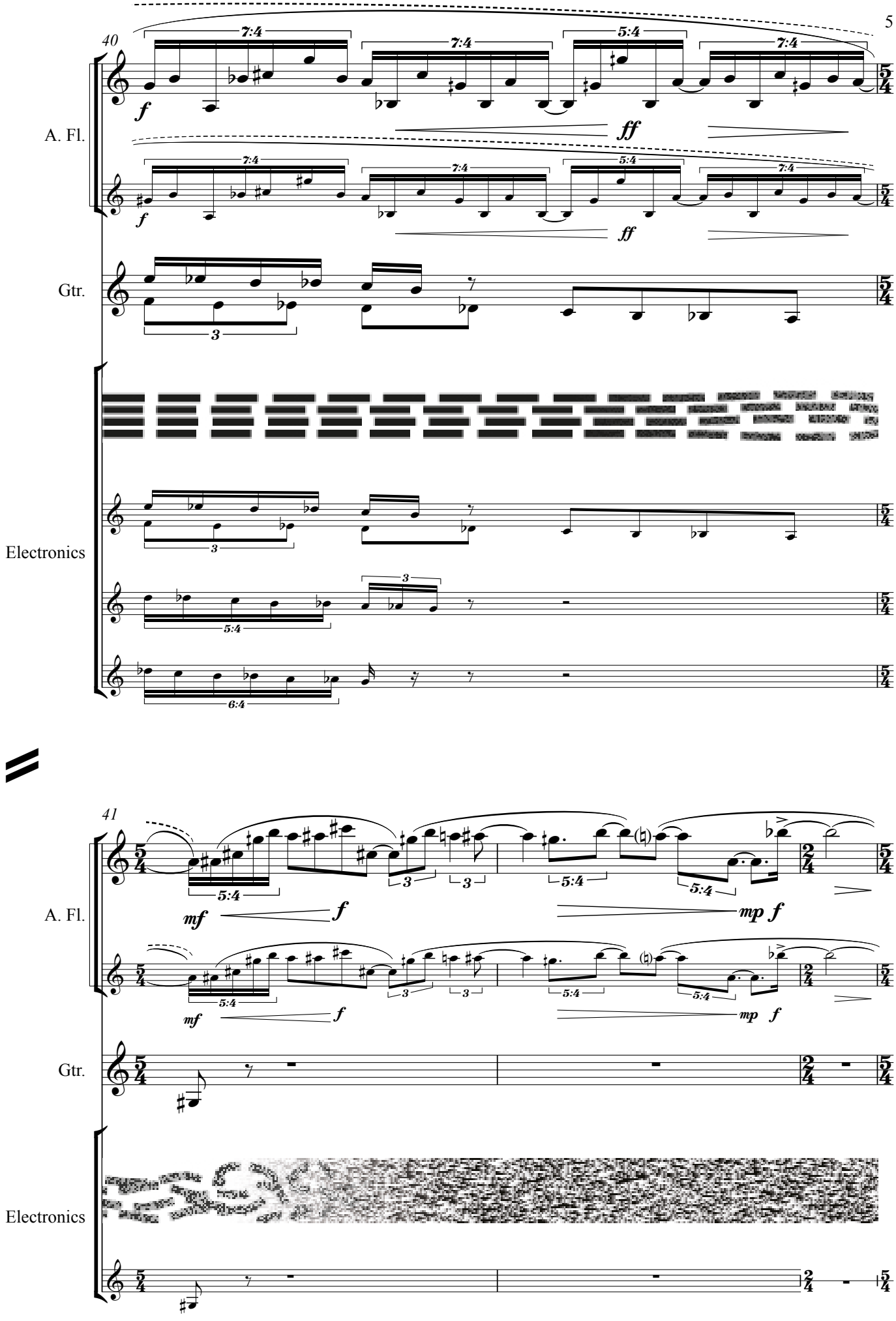
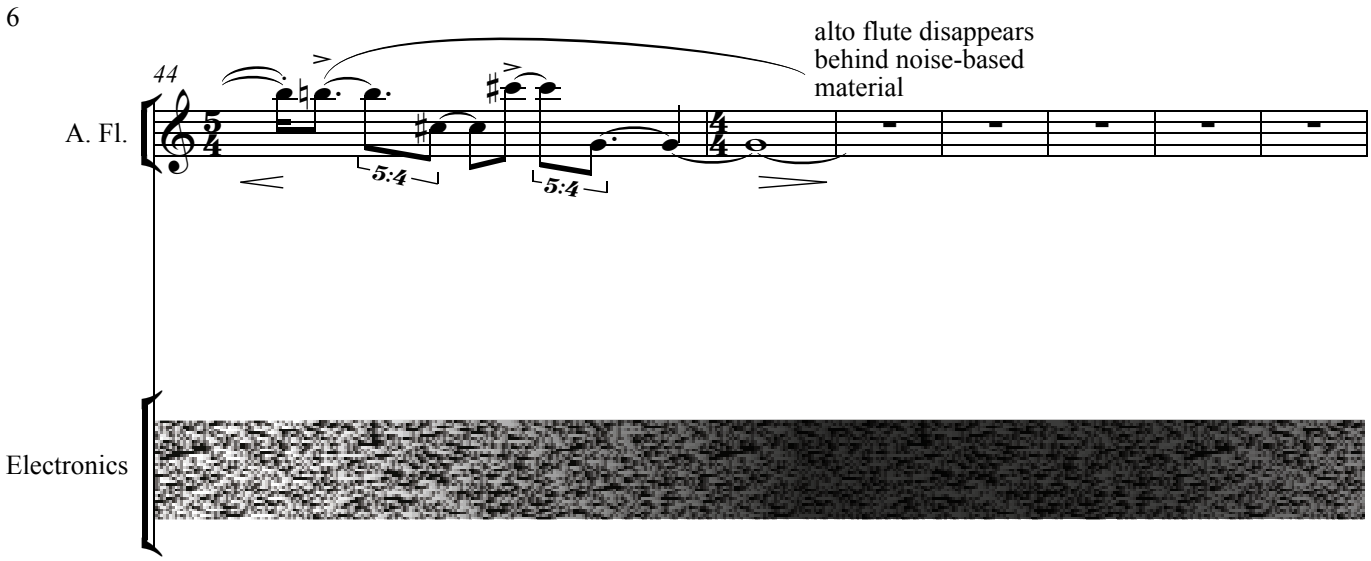
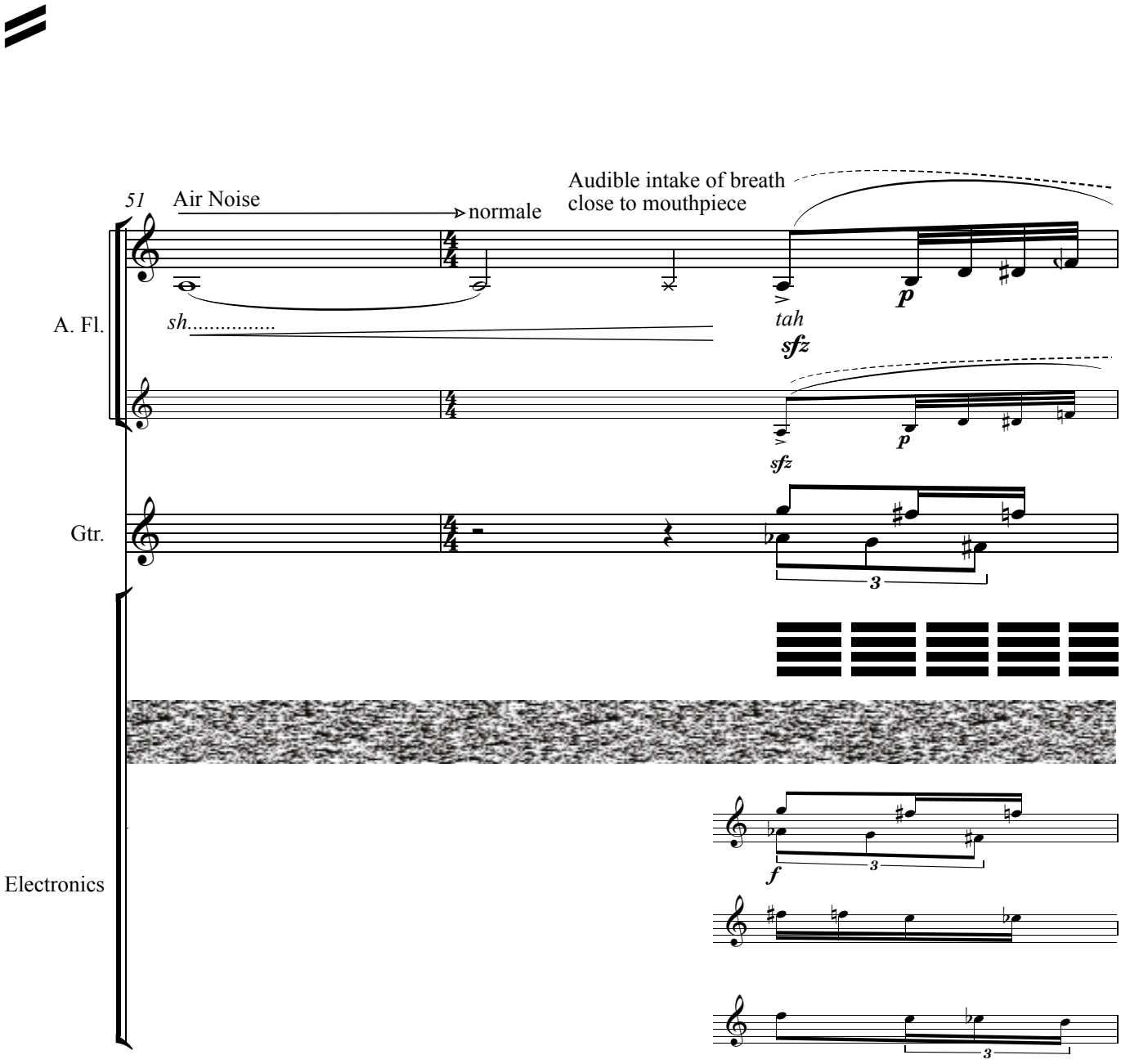


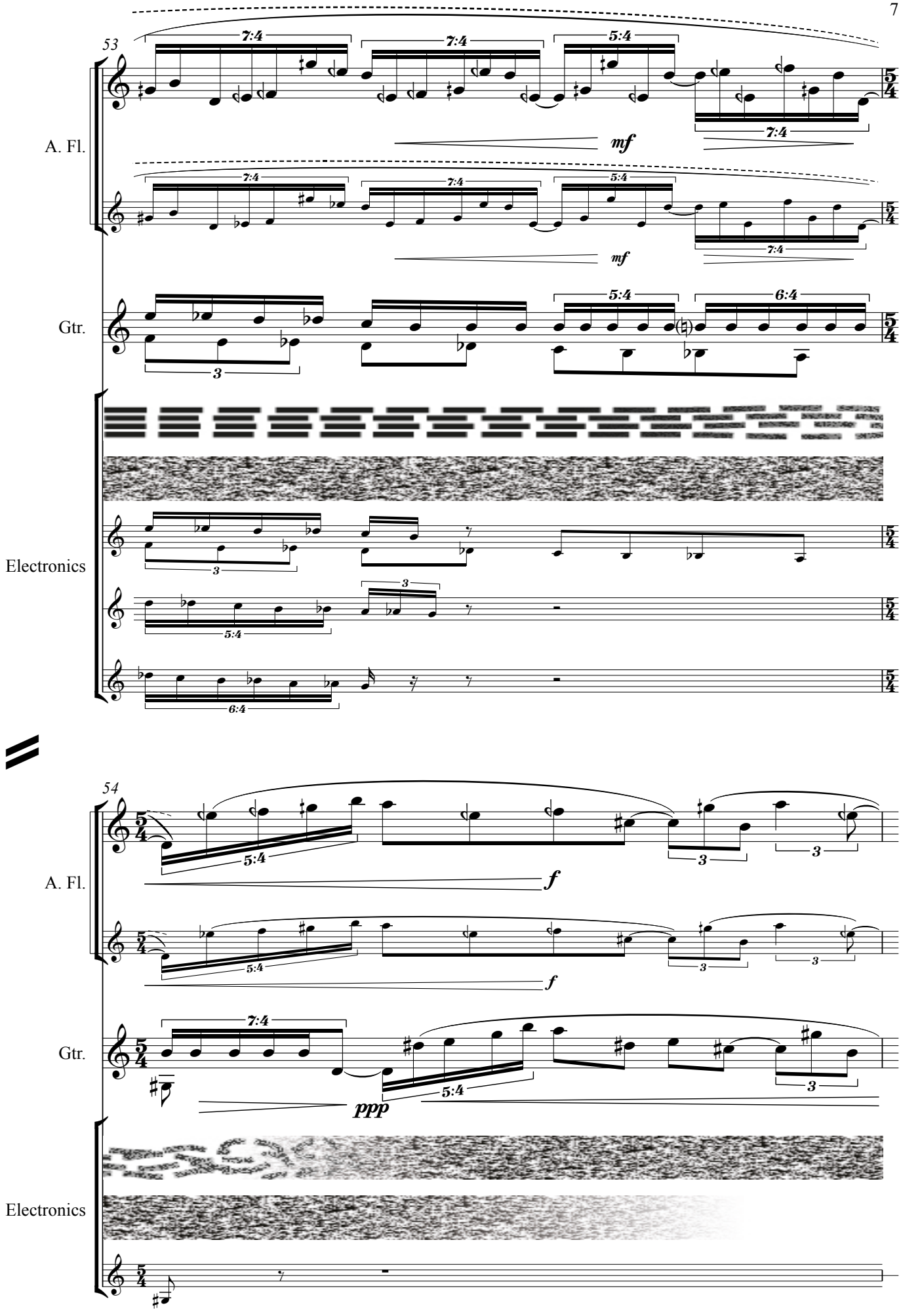

With breathy tone
normale
14
A. Fl.
W.T.
17
K.S. T.R.
T.R. K.S.
K.S. K.S.
normale
voice
ta ka
20
K.S.
22
24
25

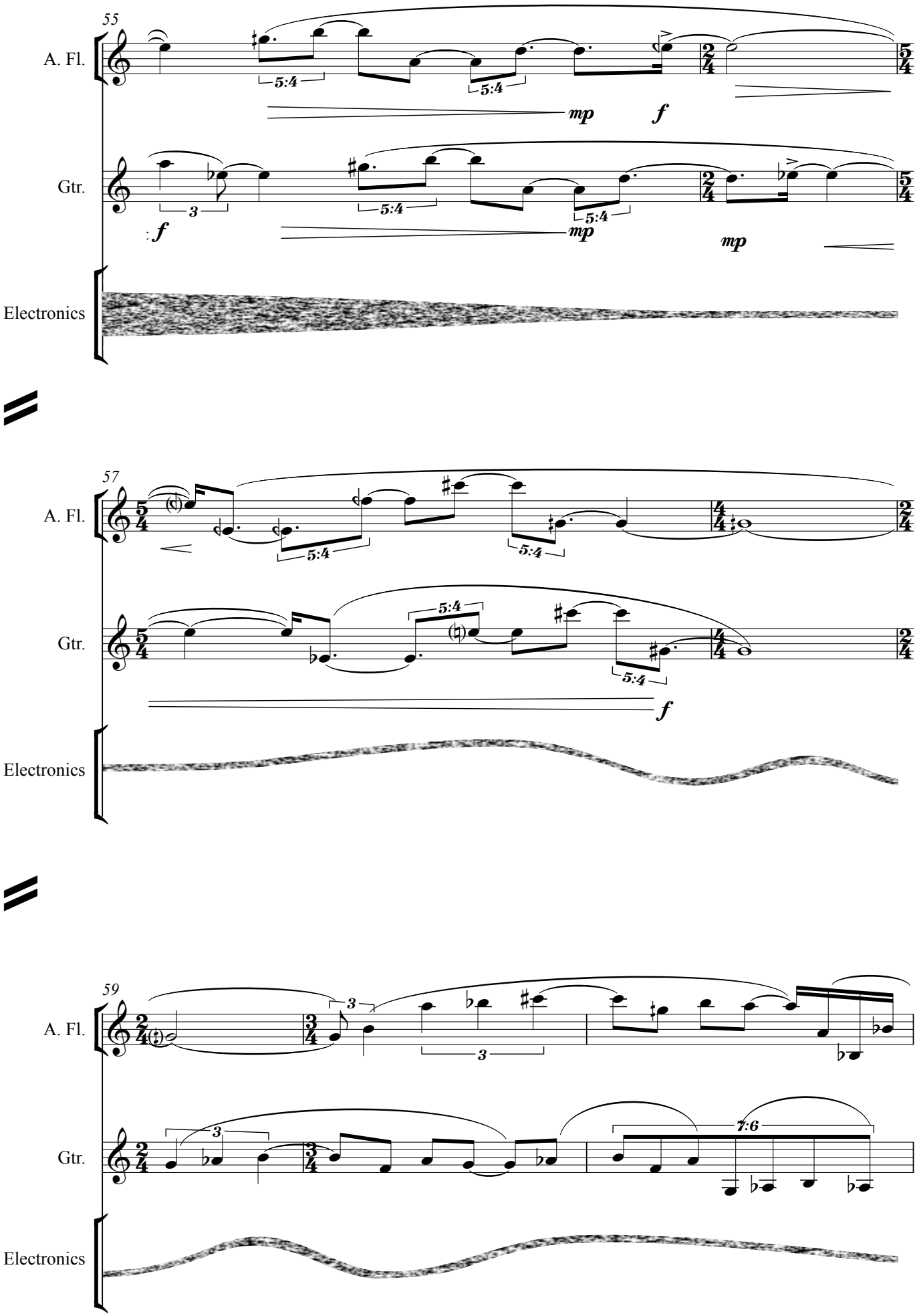

27
A. Fl.
5:4
mp
f
f
30
A. Fl.
Lip Pizz.
(L.P.)
normale
L.P.
5:4
ppp
mf
p
f
mp
shhh..
mf
36
A. Fl.
L.P.
5:4
f
mf
f
38
A. Fl.
Audible inhalation close to
mouthpiece
sh.....
mf
sfz
mf
Voice
tah
Gtr.
3
f
Electronics
3
3

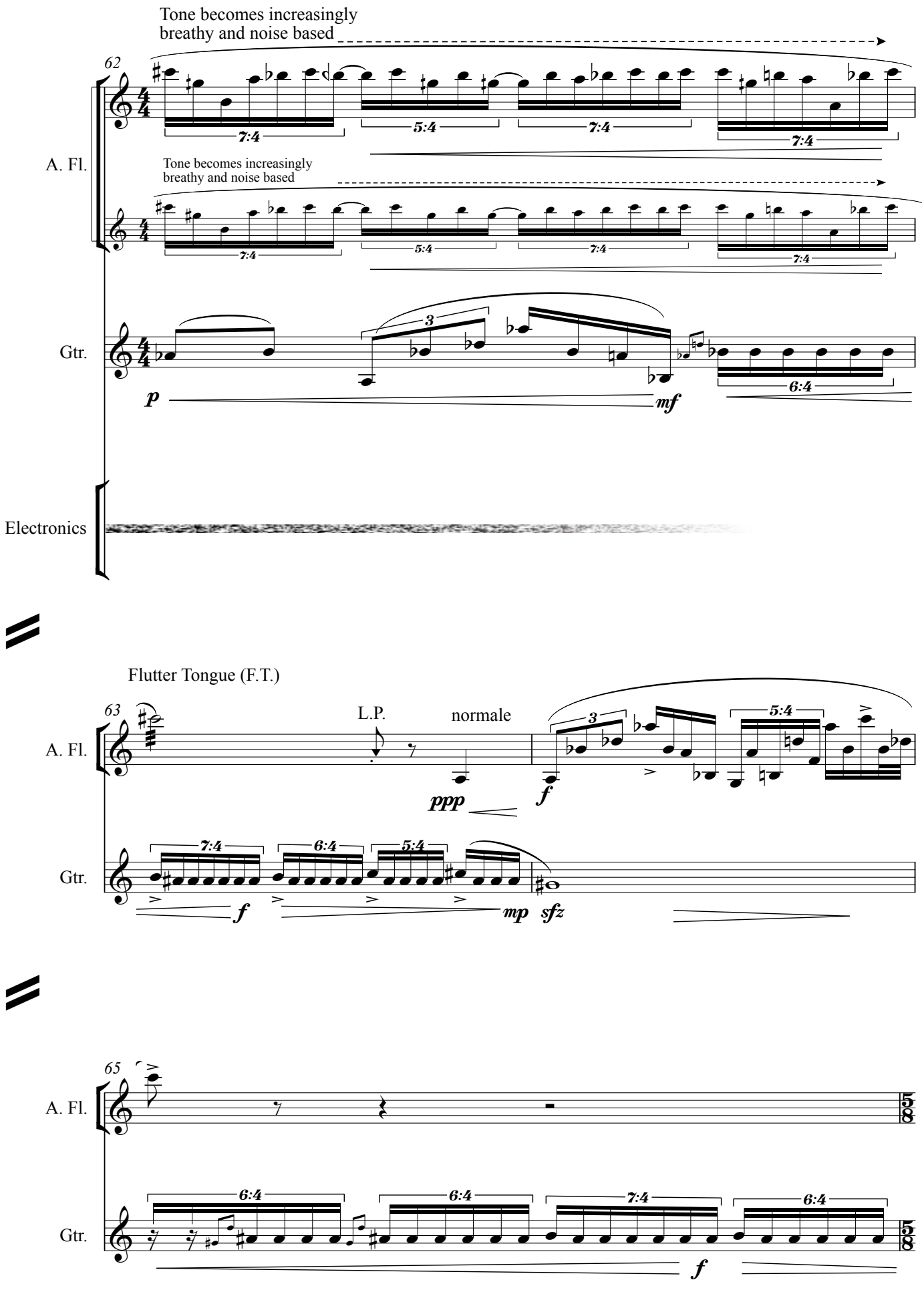

40
A. Fl.
Gtr.
Electronics
41
A. Fl.
Gtr.
Electronics

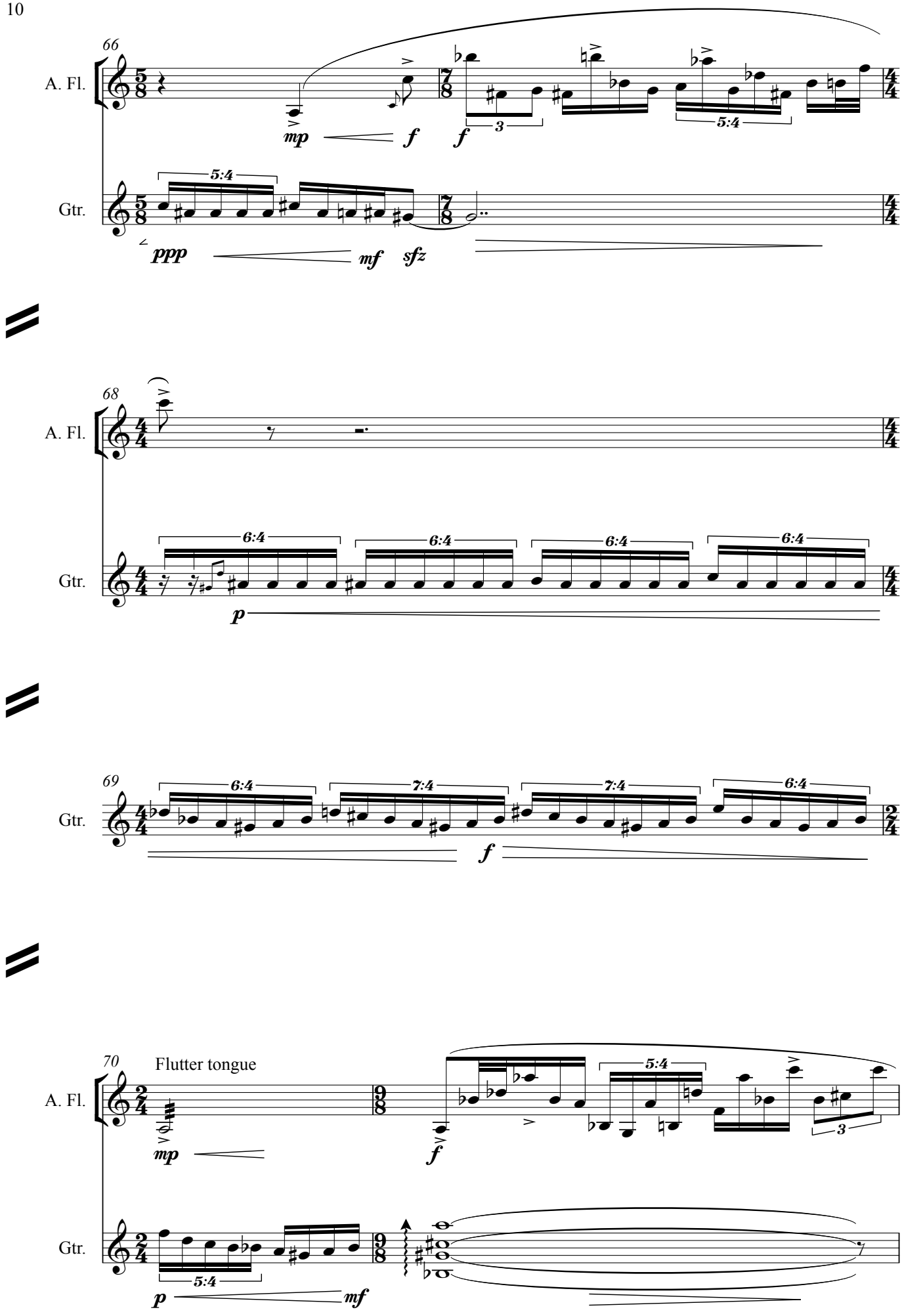

alto flute disappears
behind noise-based
material
44
A. Fl.
5:4
5:4
Electronics

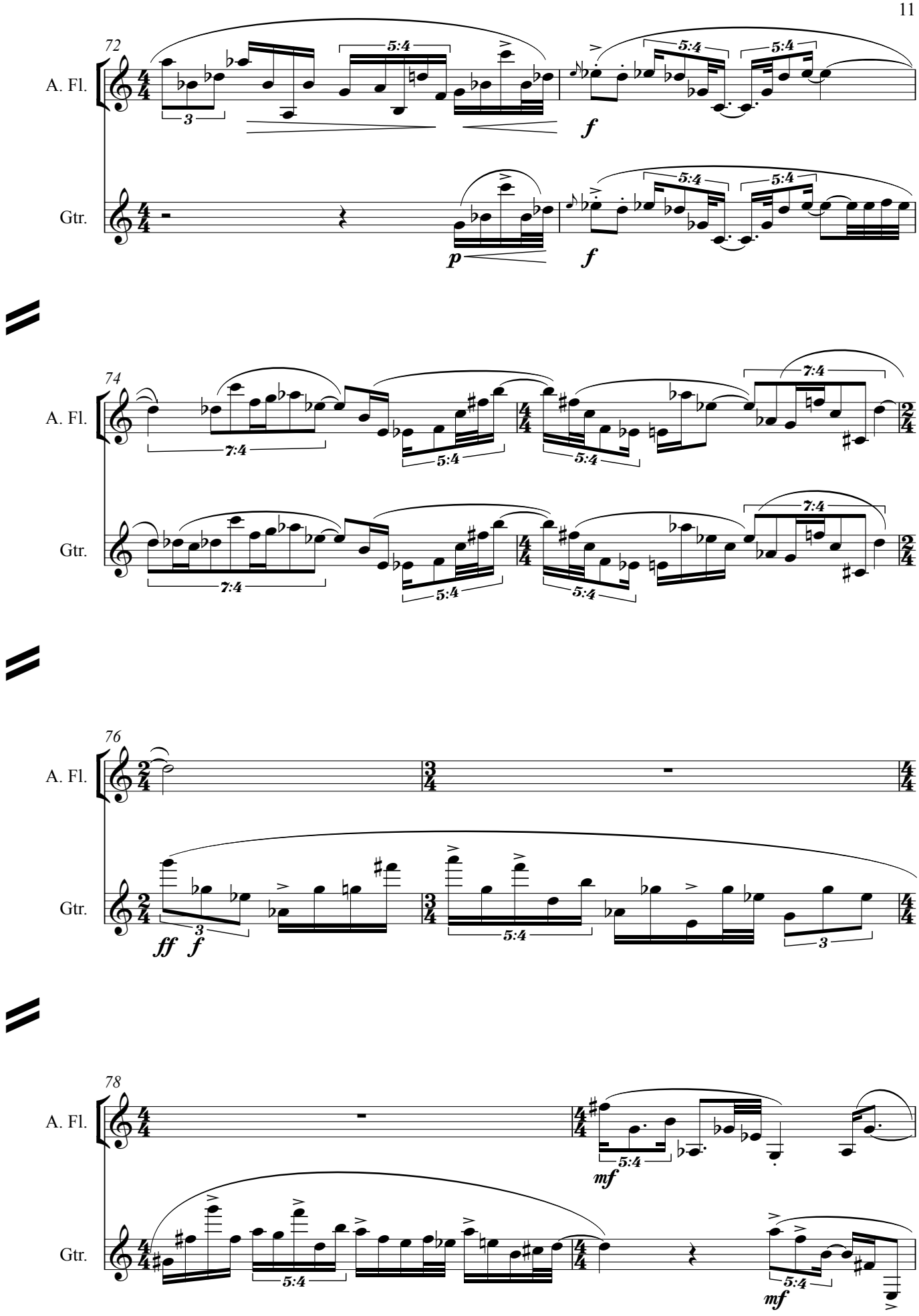

51
Air Noise
normale
Audible intake of breath
close to mouthpiece
A. Fl.
sh.....
tah
p
sfz
sfz
p
Gtr.
3
Electronics
f
3
3

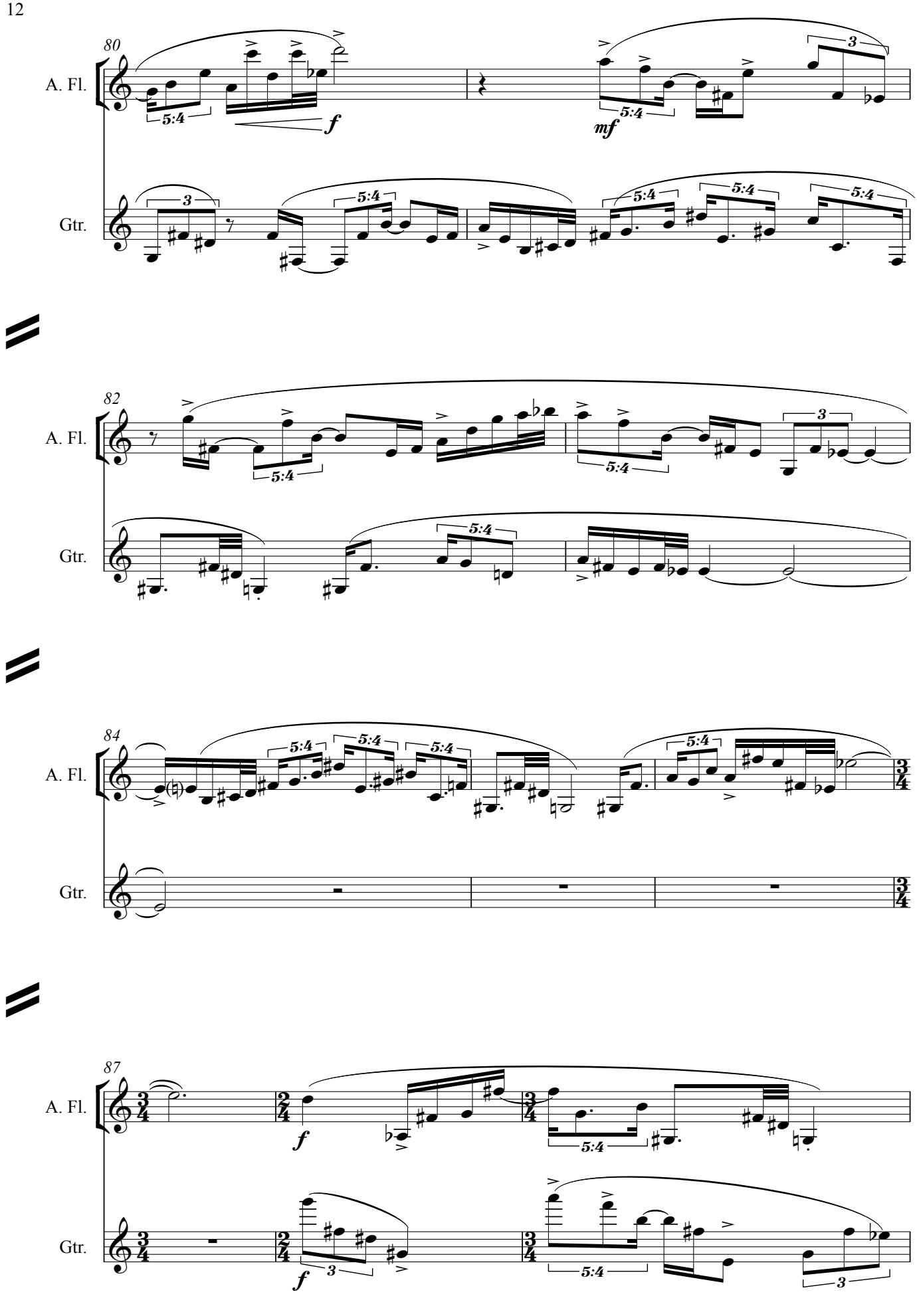

53
A. Fl.
Gtr.
Electronics
54
A. Fl.
Gtr.
Electronics
mf
f
ppp

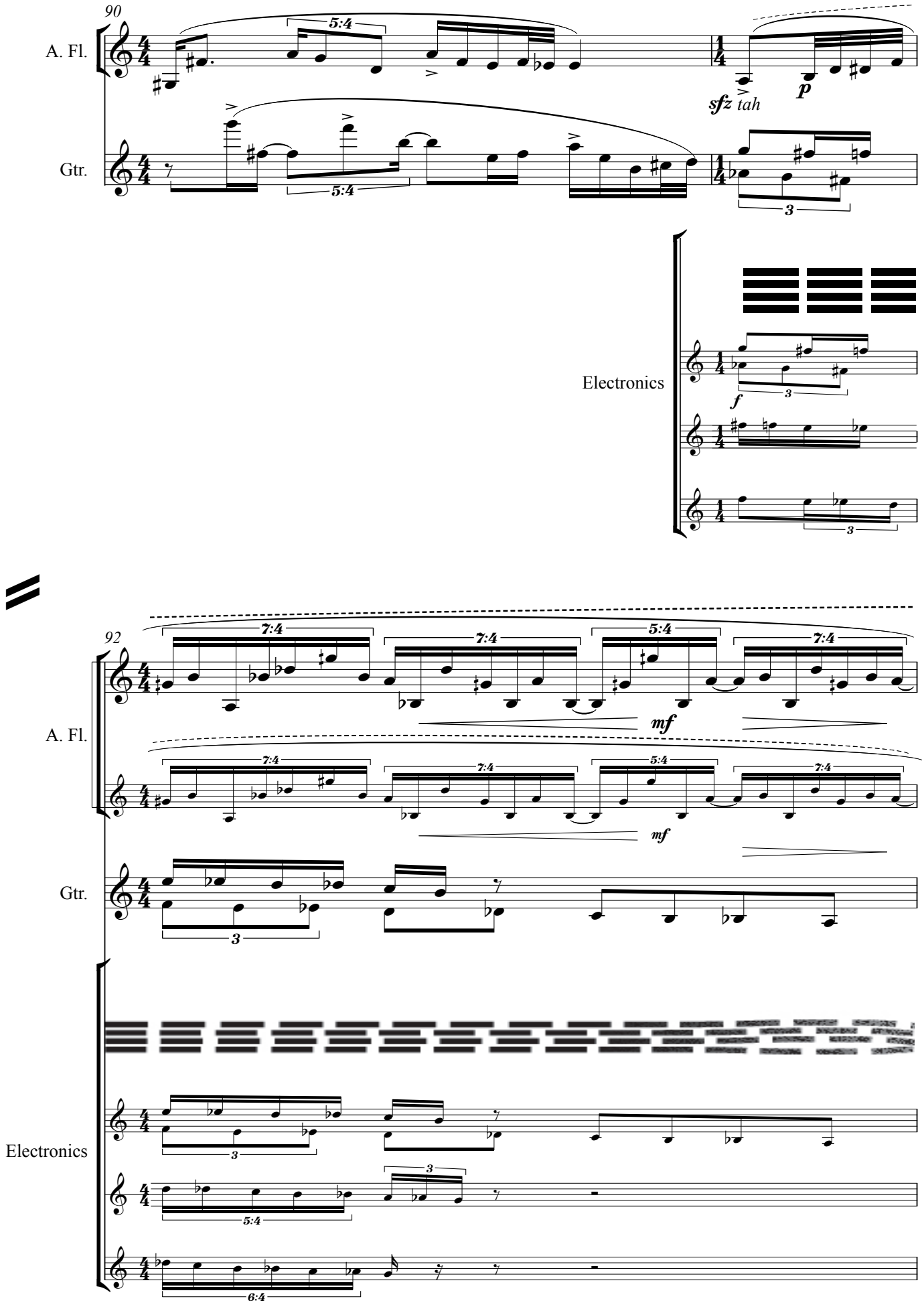

55
A. Fl.
5:4
5:4
mp
f
Gtr.
3
f
5:4
5:4
mp
mp
Electronics
57
A. Fl.
5:4
5:4
Gtr.
5:4
5:4
f
Electronics
59
A. Fl.
3
3
Gtr.
3
7:6
Electronics

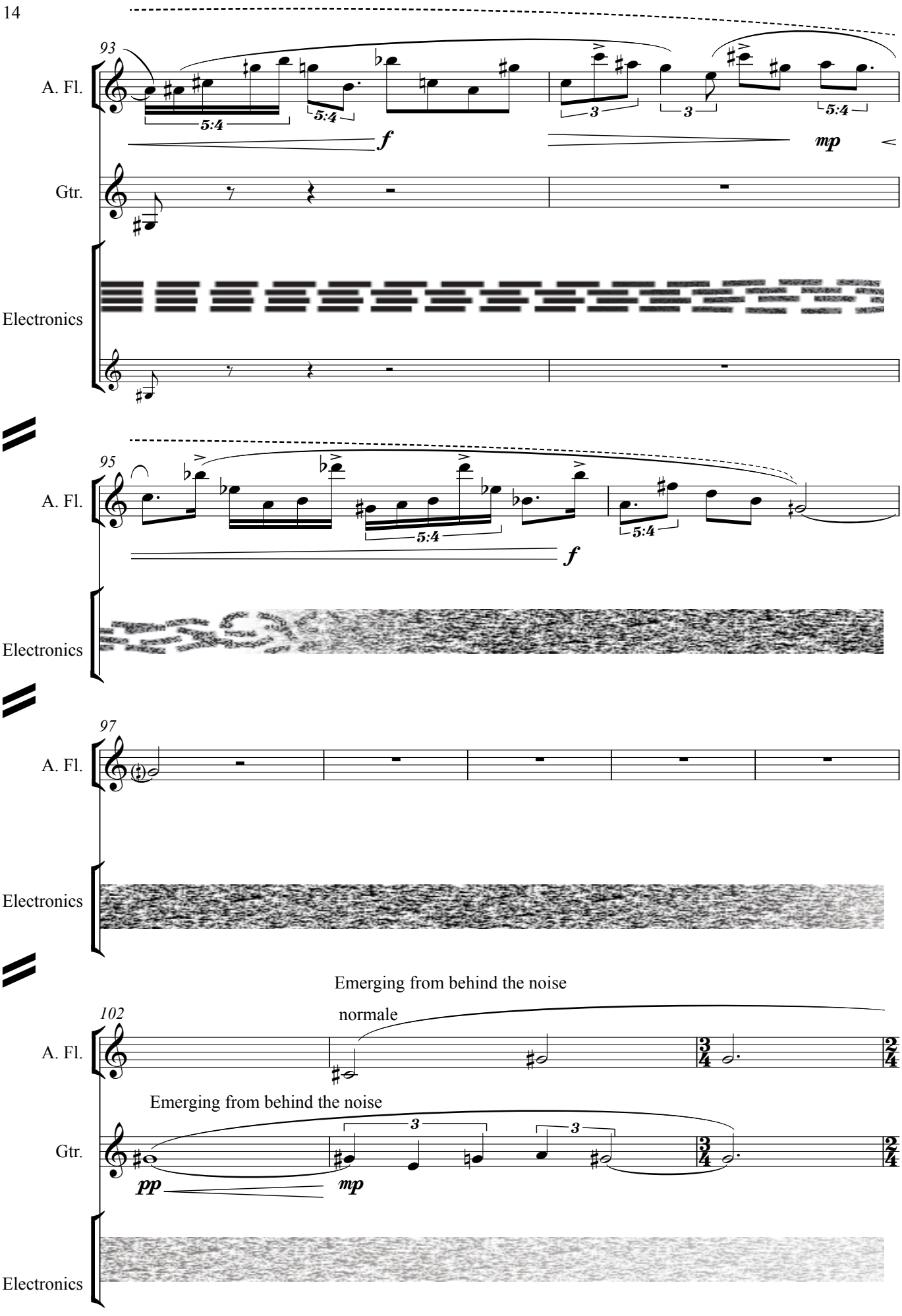

Tone becomes increasingly
breathy and noise based
62
A. Fl.
Tone becomes increasingly
breathy and noise based
Gtr.
Electronics
Flutter Tongue (F.T.)
63
L.P.
normale
A. Fl.
Gtr.
65
A. Fl.
Gtr.

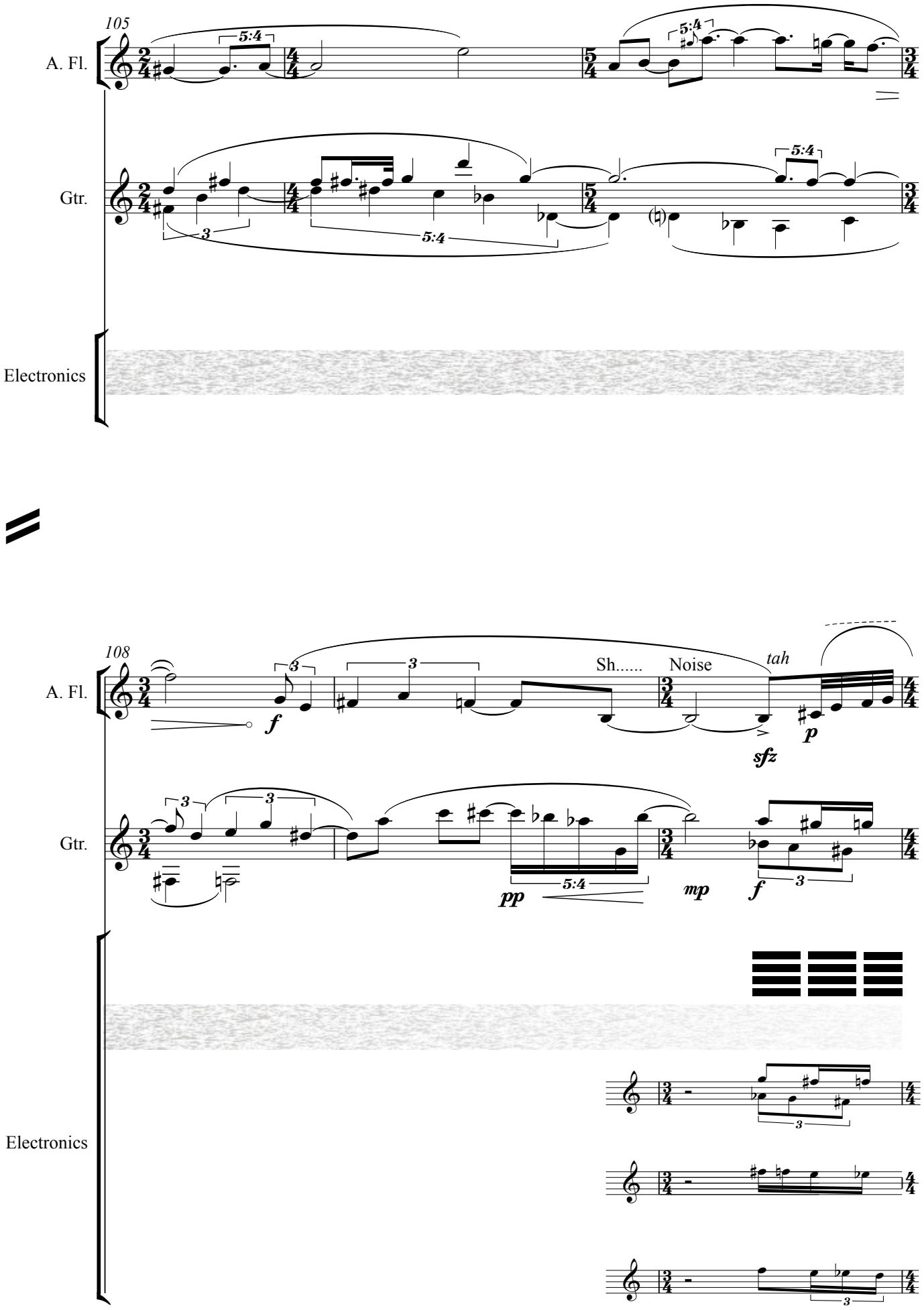

66
A. Fl.
Gtr.
mp
f
f
3
5:4
5:4
ppp
mf
sfz
68
A. Fl.
Gtr.
6:4
6:4
6:4
6:4
p
69
Gtr.
6:4
7:4
7:4
6:4
f
70
Flutter tongue
A. Fl.
Gtr.
mp
f
5:4
3
5:4
p
mf

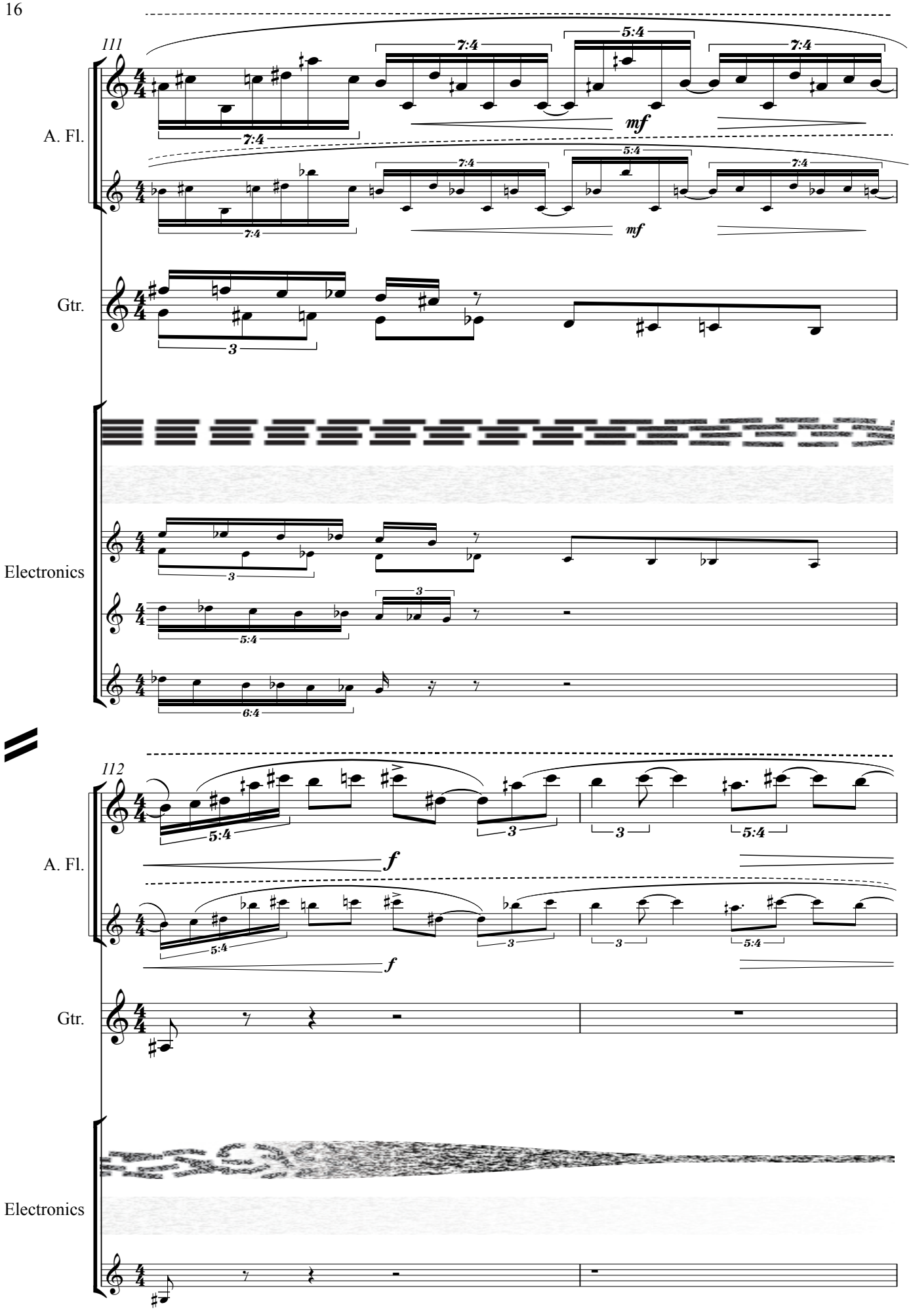

72
A. Fl.
Gtr.
5:4
3
f
p
74
7:4
ff
mf
78

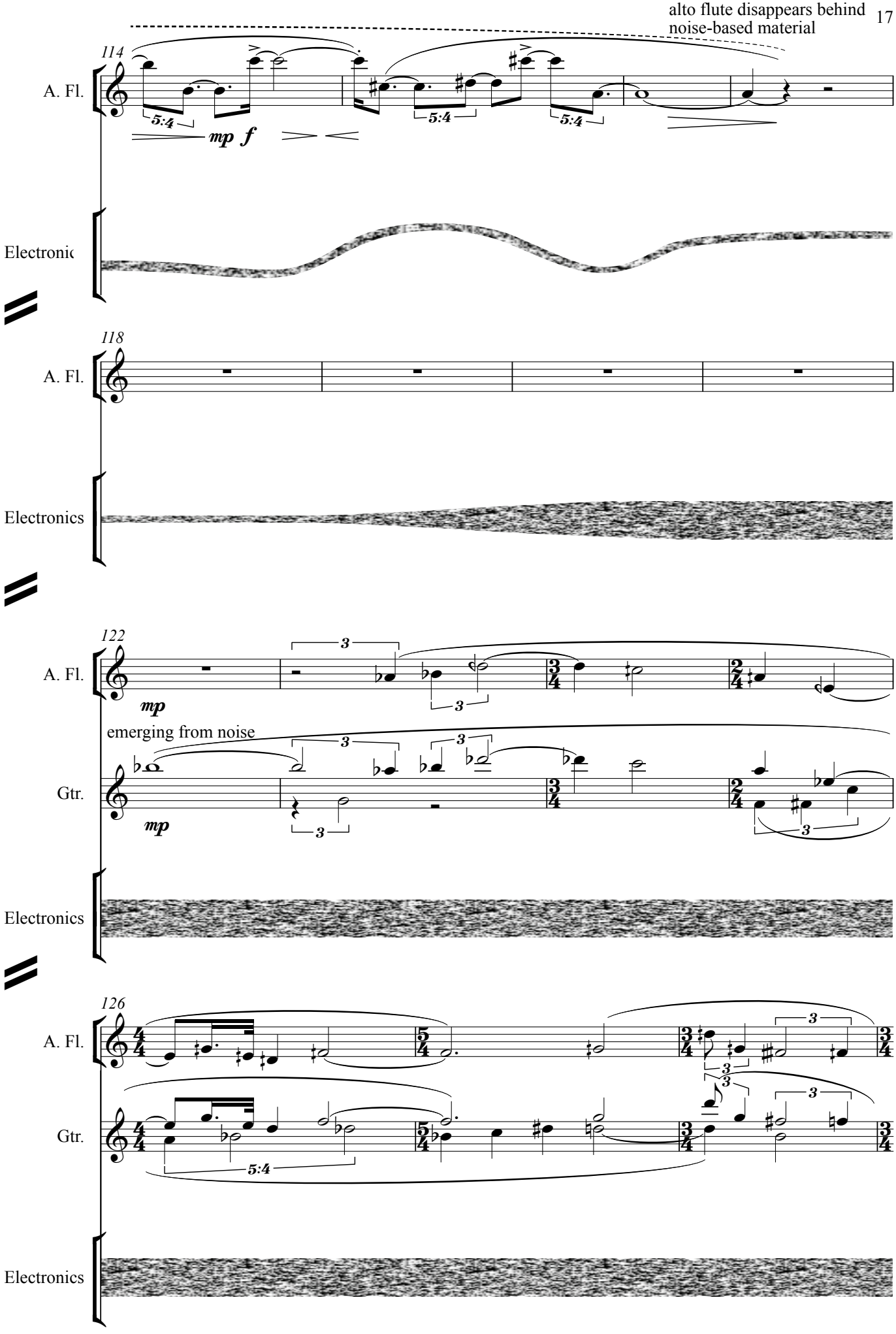

80
A. Fl.
Gtr.
82
84
87

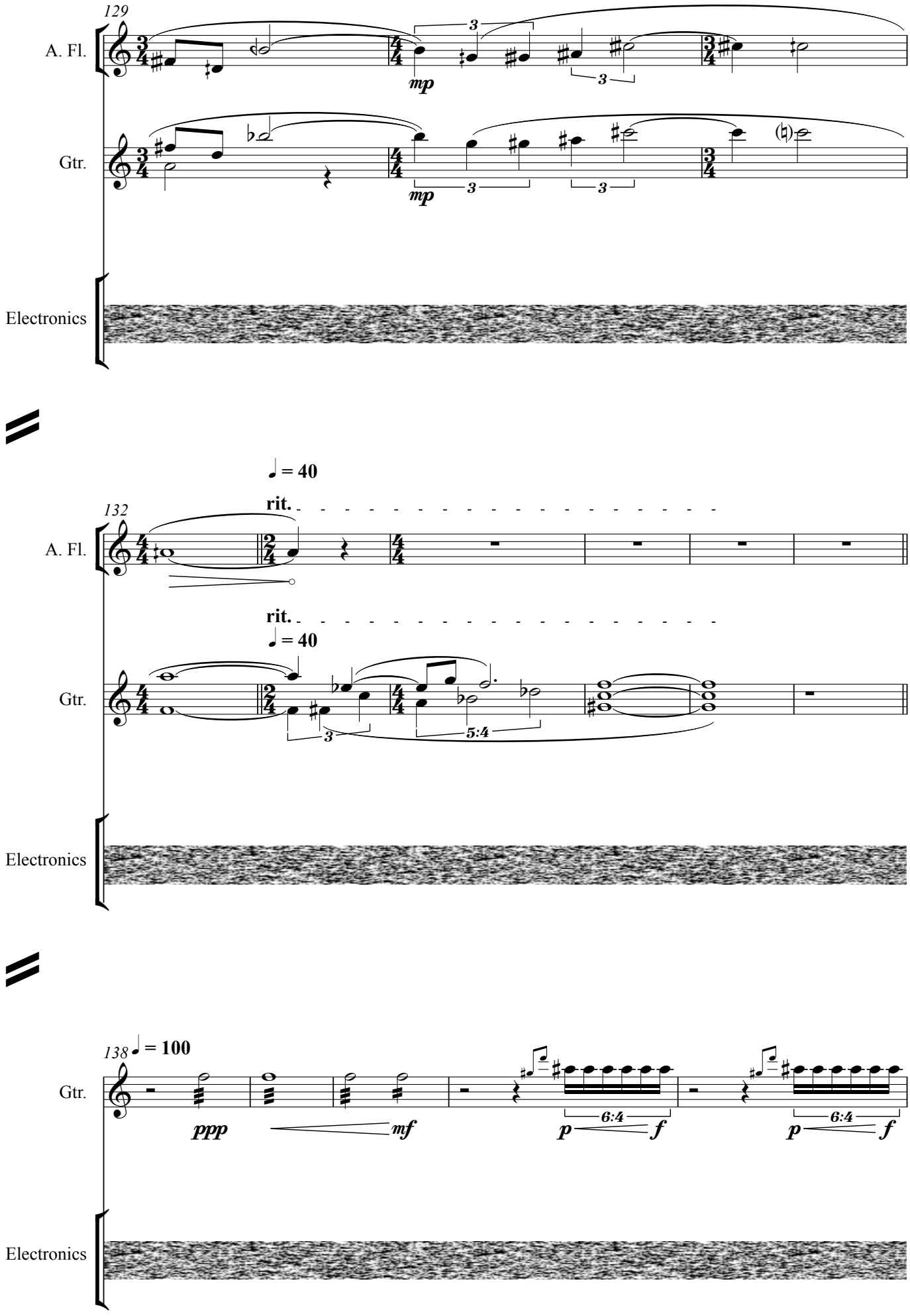

90
A. Fl.
Gtr.
Electronics
sfz tah
p
f
92
A. Fl.
Gtr.
Electronics
mf
mf

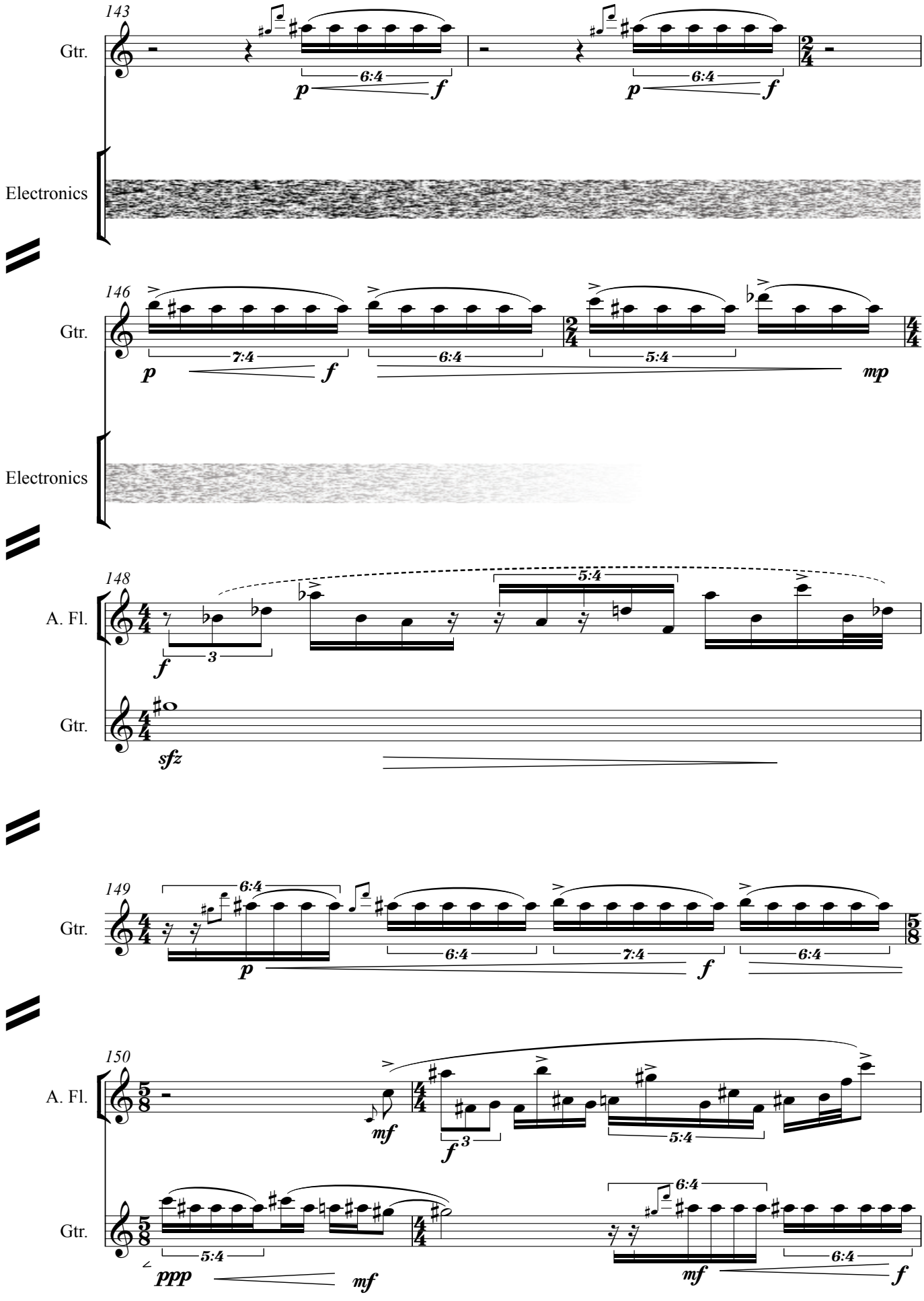

93
A. Fl.
5:4
5:4
f
3
3
5:4
mp
Gtr.
Electronics
95
A. Fl.
5:4
5:4
f
Electronics
97
A. Fl.
Electronics
Emerging from behind the noise
102
normale
A. Fl.
Emerging from behind the noise
3
3
Gtr.
pp
mp
Electronics

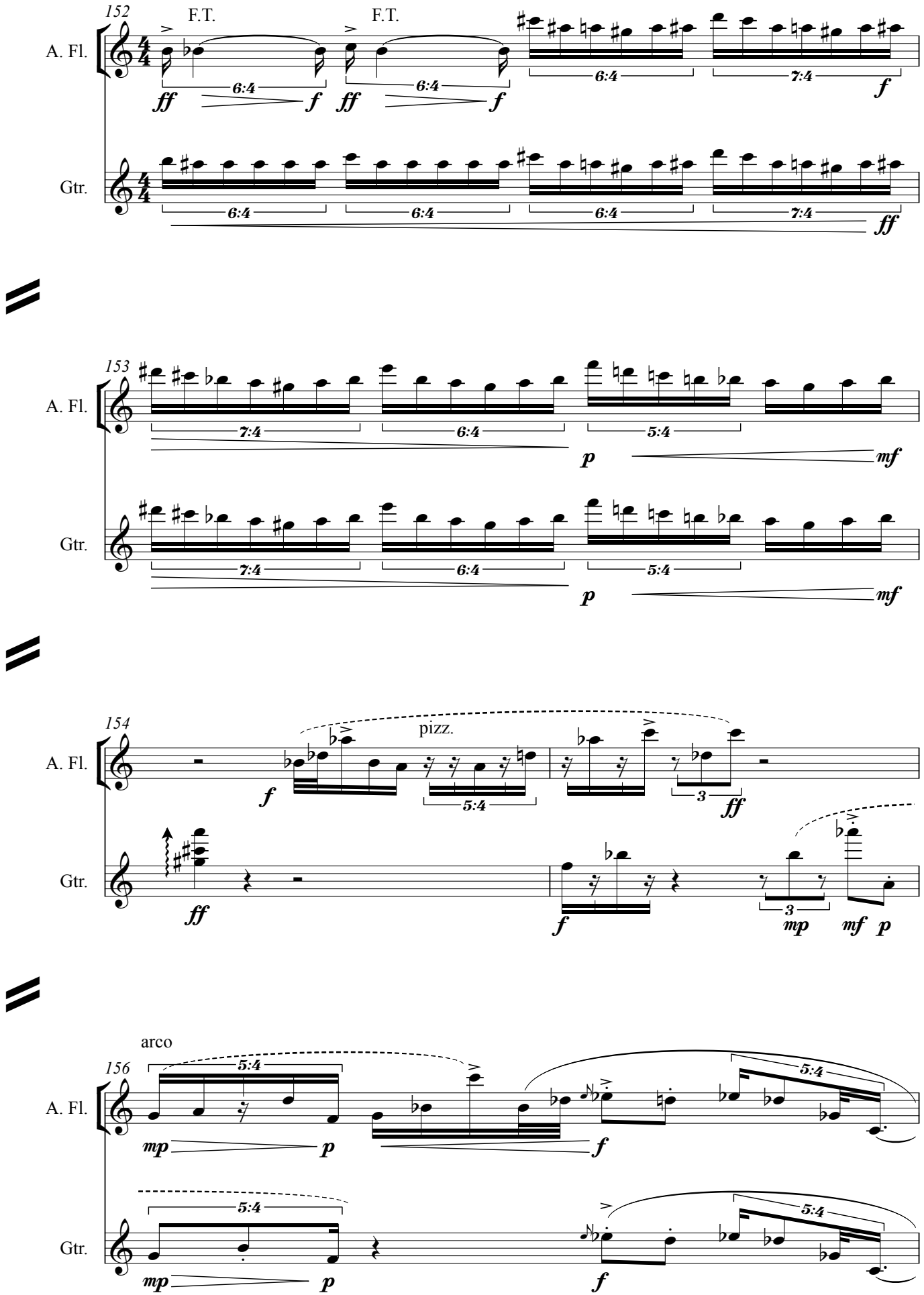

105
A. Fl.
Gtr.
Electronics
5:4
3
108
Sh.....
Noise
tah
f
sfz
p
pp
mp

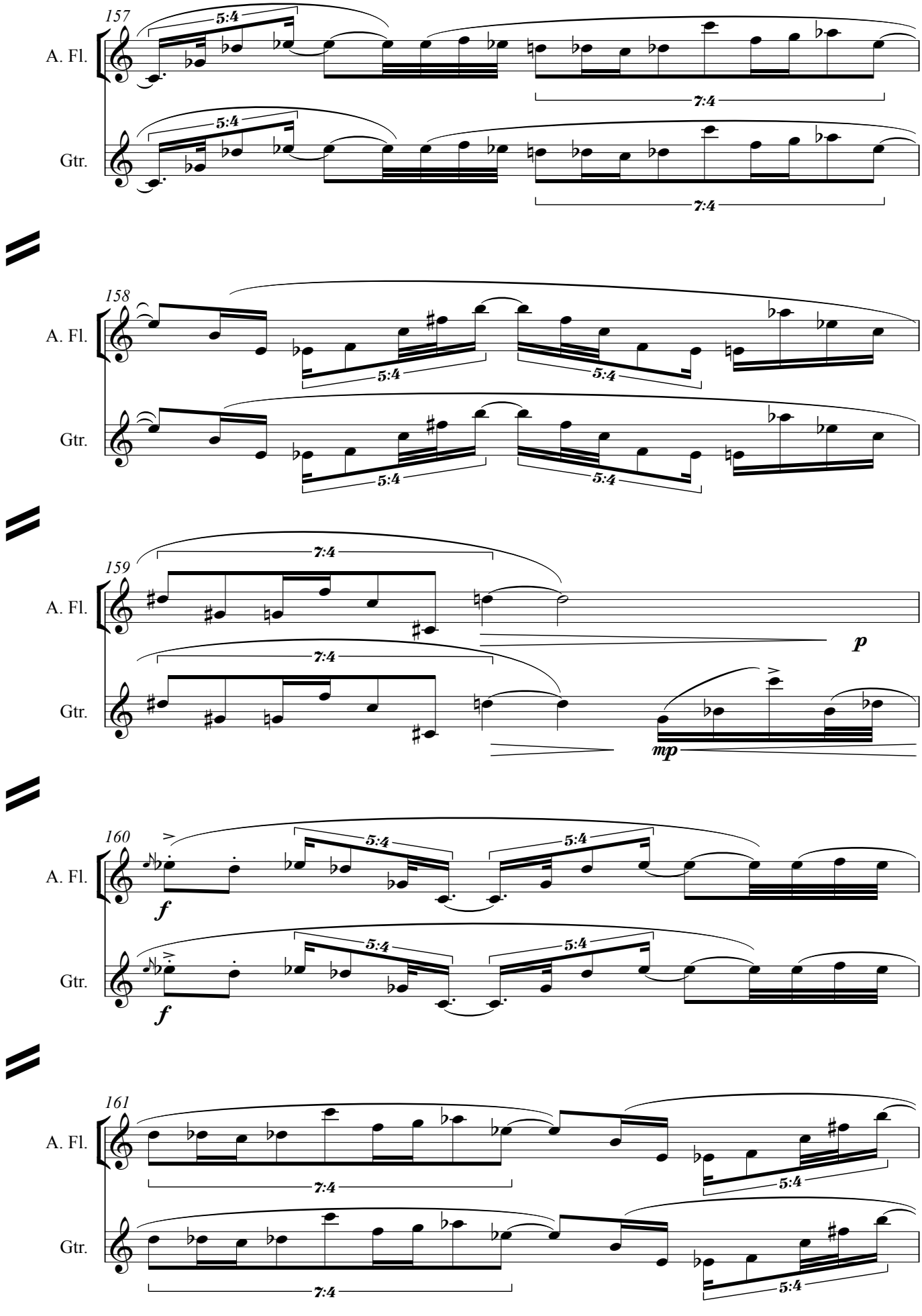

111
A. Fl.
Gtr.
Electronics
112
A. Fl.
Gtr.
Electronics

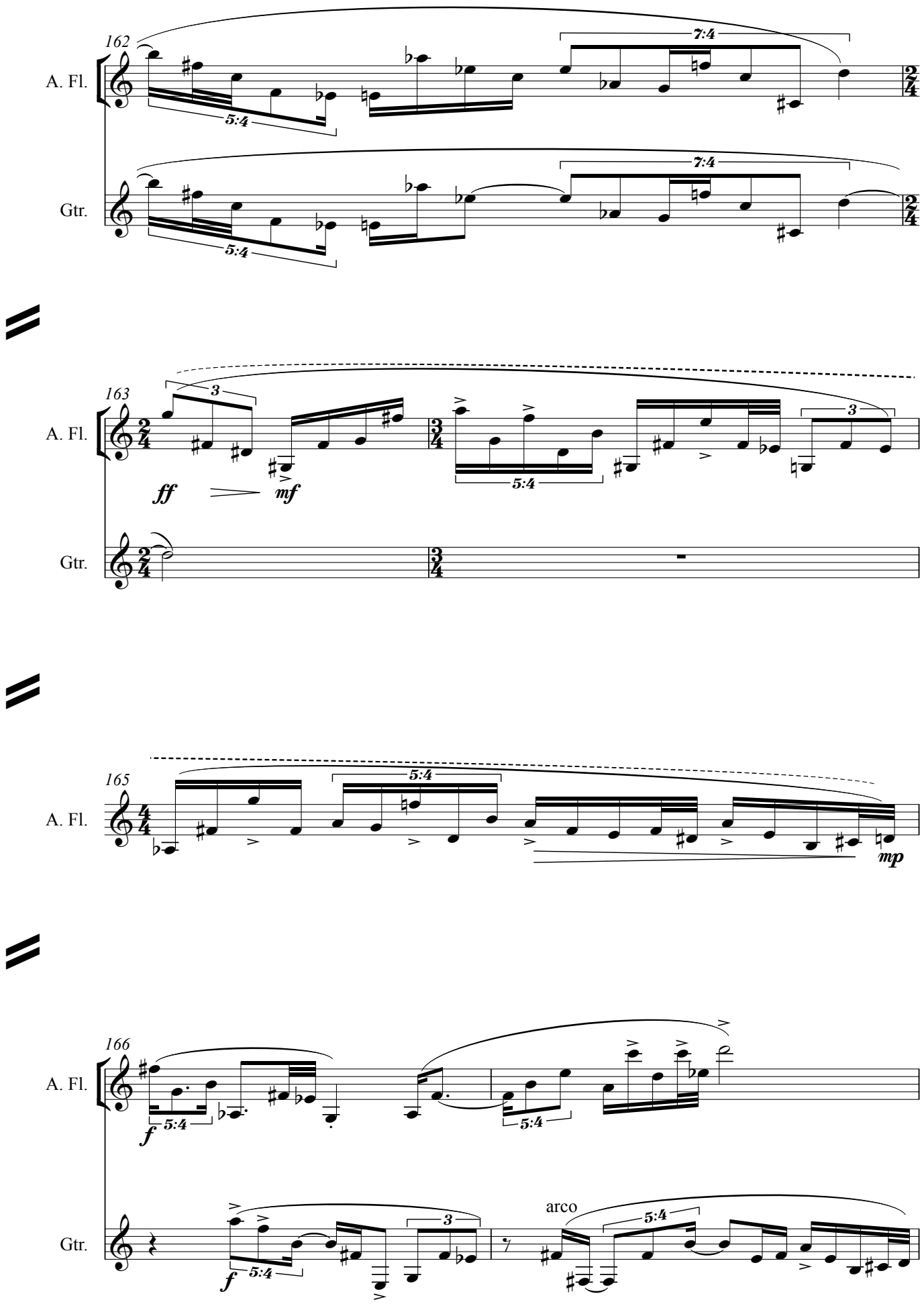

alto flute disappears behind noise-based material
114
A. Fl.
5:4
mp f
Electronic
118
A. Fl.
Electronics
122
A. Fl.
mp
emerging from noise
Gtr.
mp
Electronics
126
A. Fl.
Gtr.
5:4
Electronics

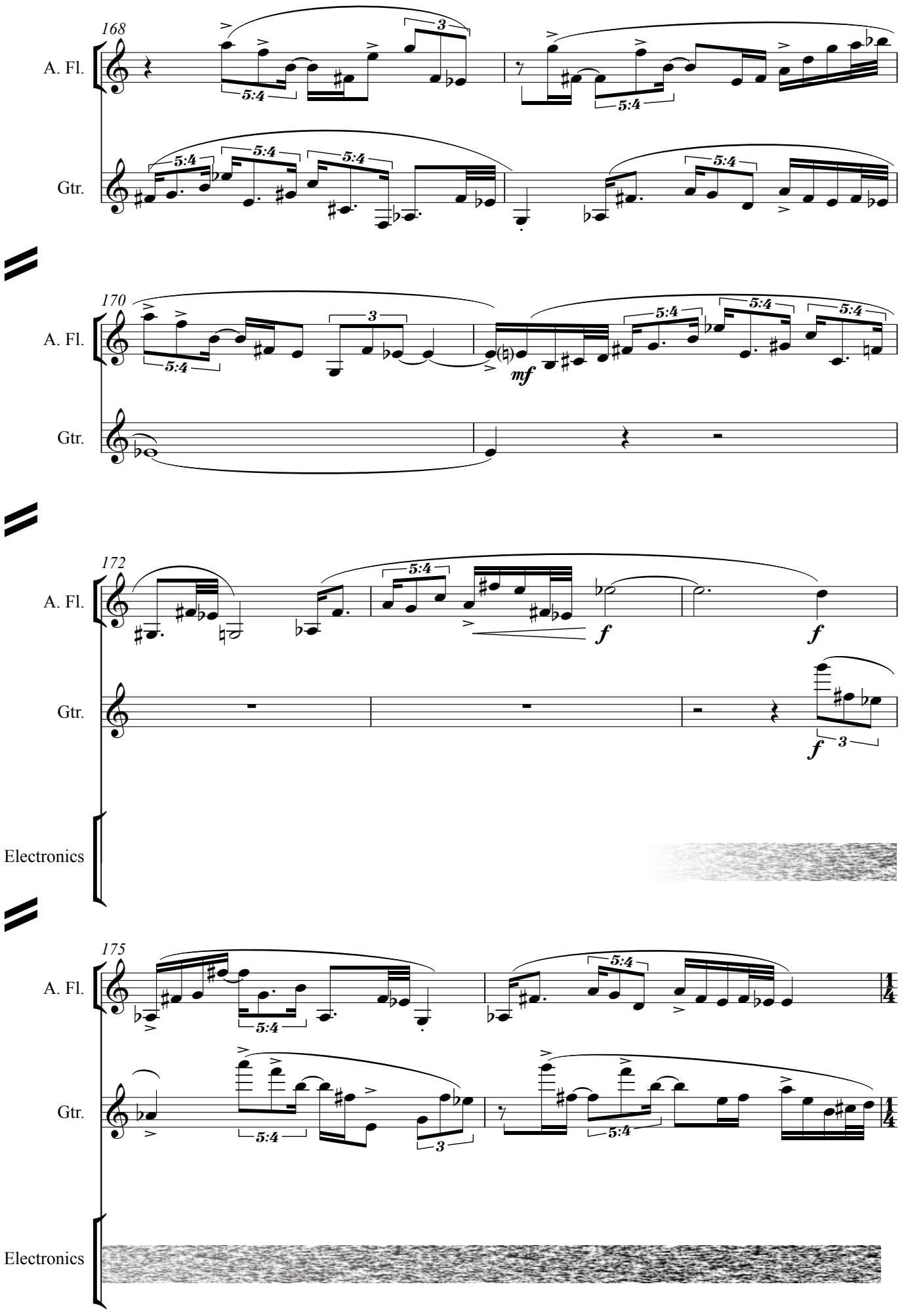

129
A. Fl.
Gtr.
Electronics
mp
mp
3
3
3
132
♩ = 40
rit.
A. Fl.
rit.
♩ = 40
Gtr.
Electronics
3
5:4
138
♩ = 100
Gtr.
Electronics
ppp
mf
p
f
6:4
p
f
6:4

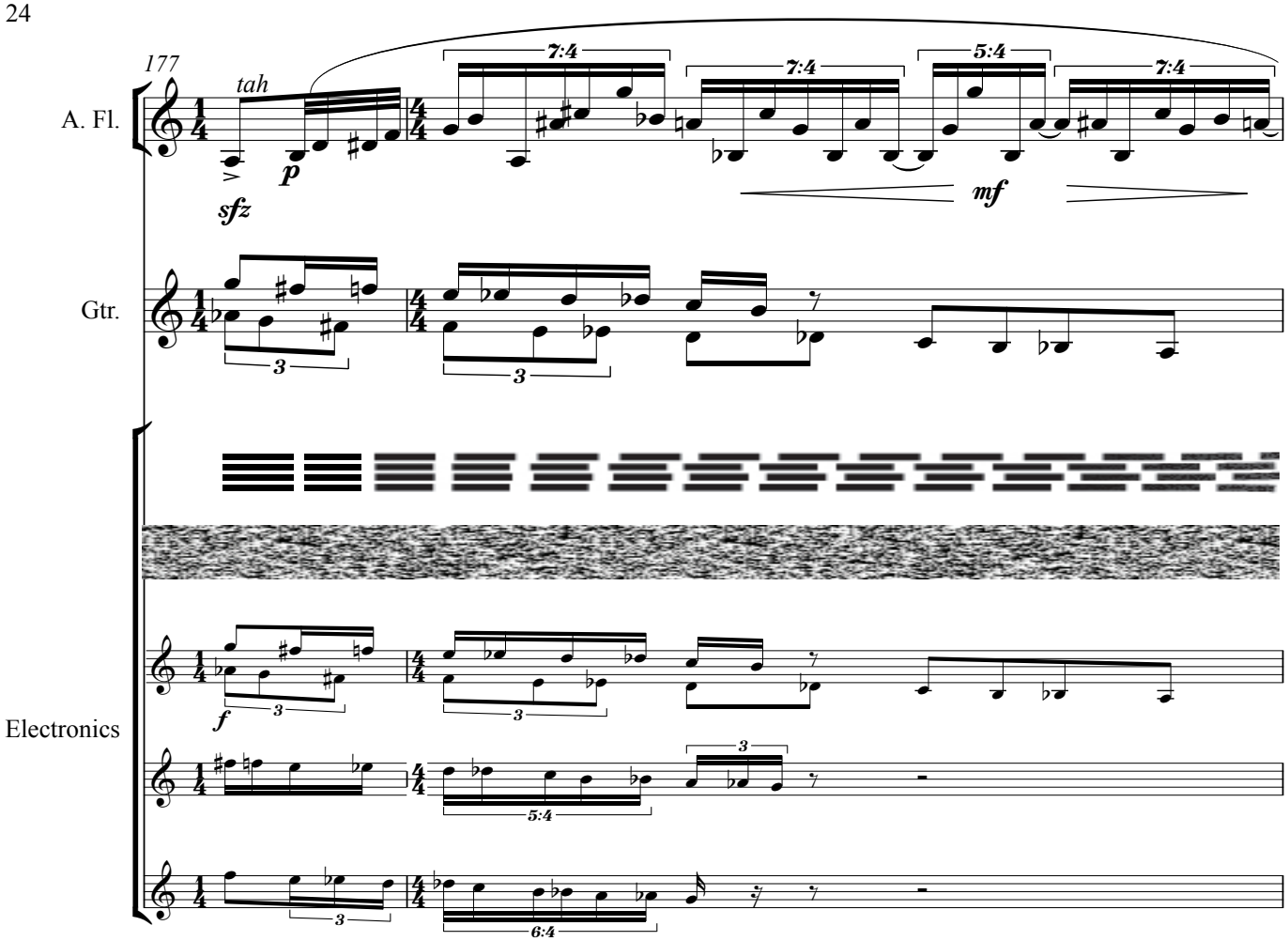

143
Gtr.
6:4
p
f
Electronics
146
Gtr.
7:4
6:4
5:4
p
f
mp
Electronics
148
A. Fl.
5:4
3
f
Gtr.
sfz
149
Gtr.
6:4
7:4
6:4
p
f
150
A. Fl.
mf
f
3
5:4
Gtr.
5:4
ppp
mf
6:4
mf
6:4
f

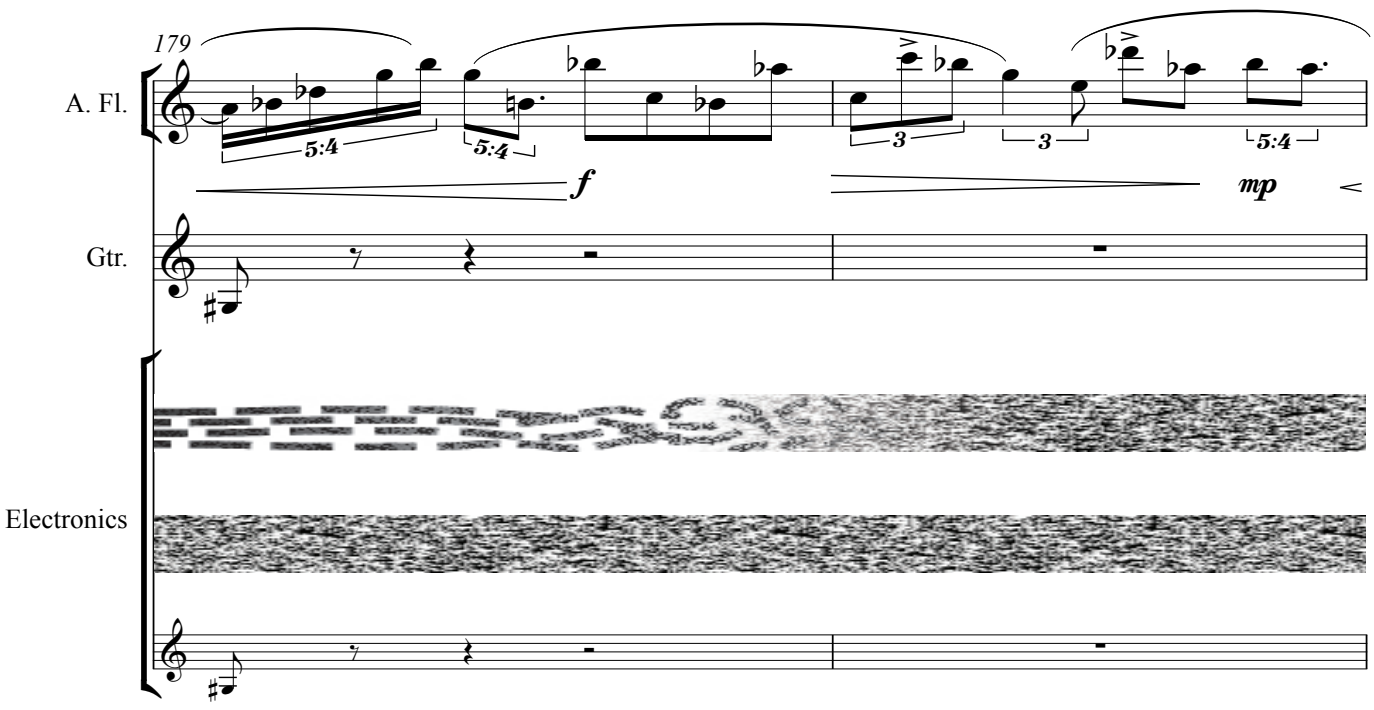

152
F.T.
F.T.
A. Fl.
Gtr.
6:4
7:4
ff
f
153
5:4
p
mf
154
pizz.
3
mp
mf
156
arco

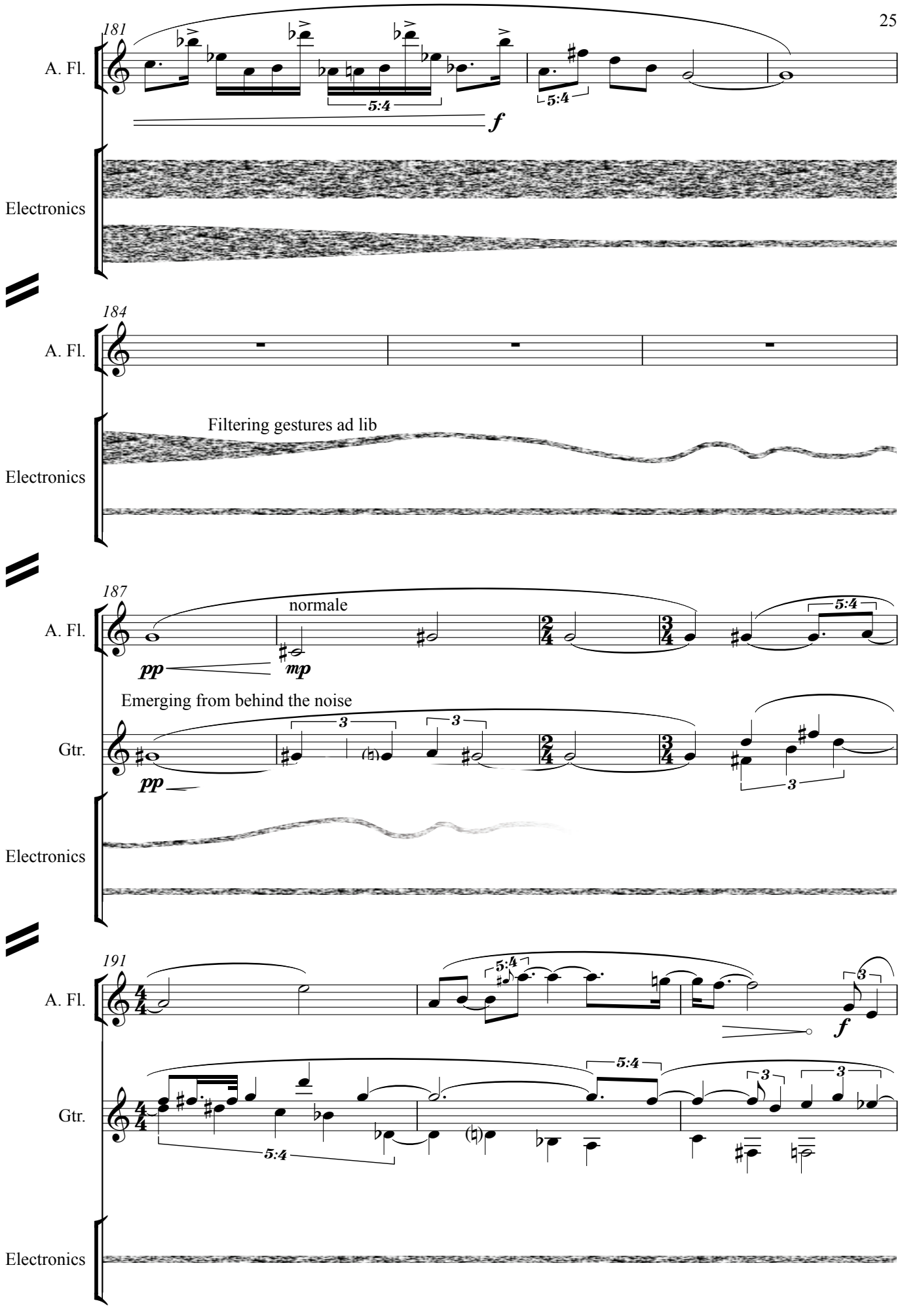

157
A. Fl.
Gtr.
5:4
7:4
158
159
p
mp
160
f
161

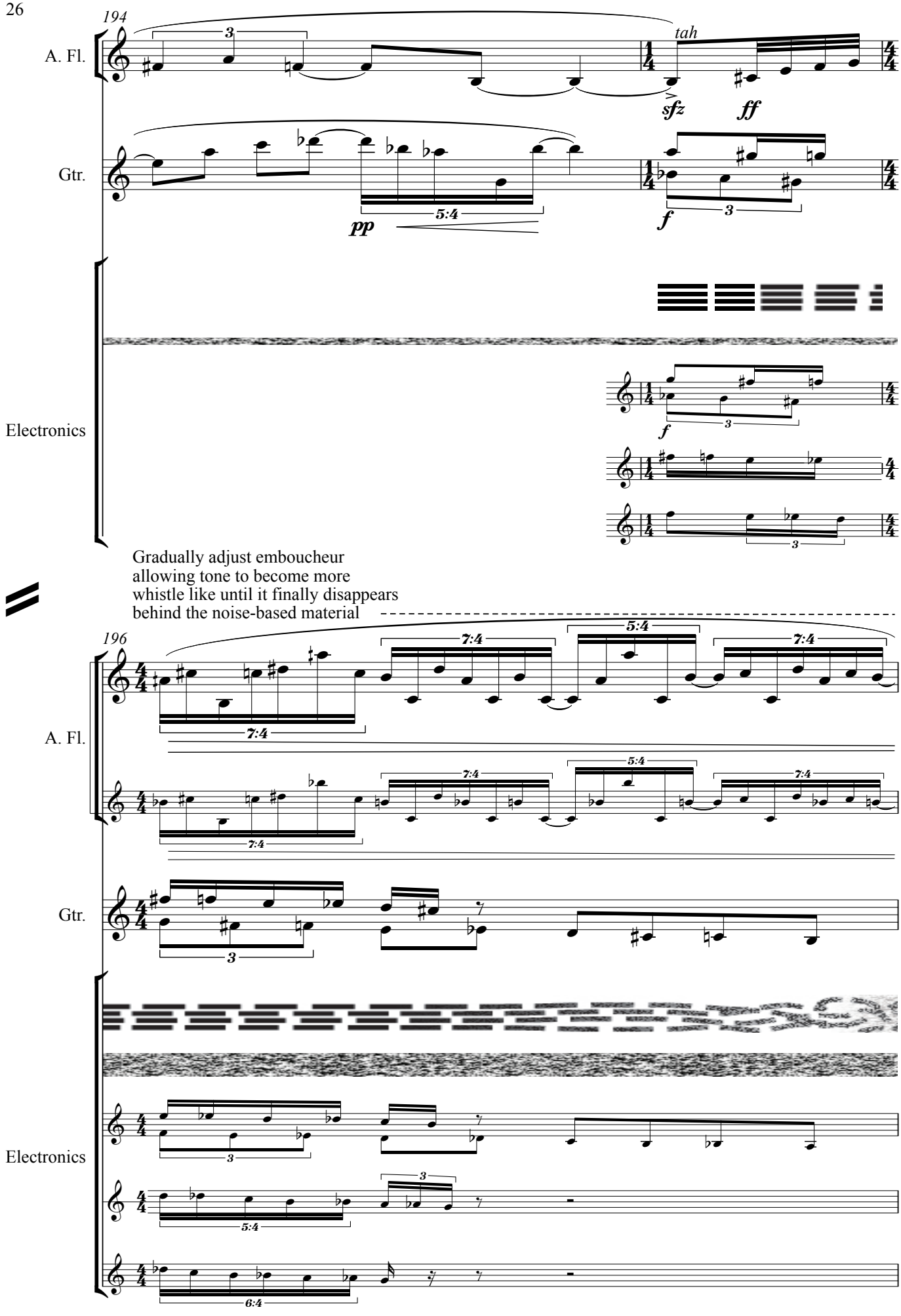

162
A. Fl.
Gtr.
7:4
5:4
163
3
ff
mf
165
mp
166
f
arco

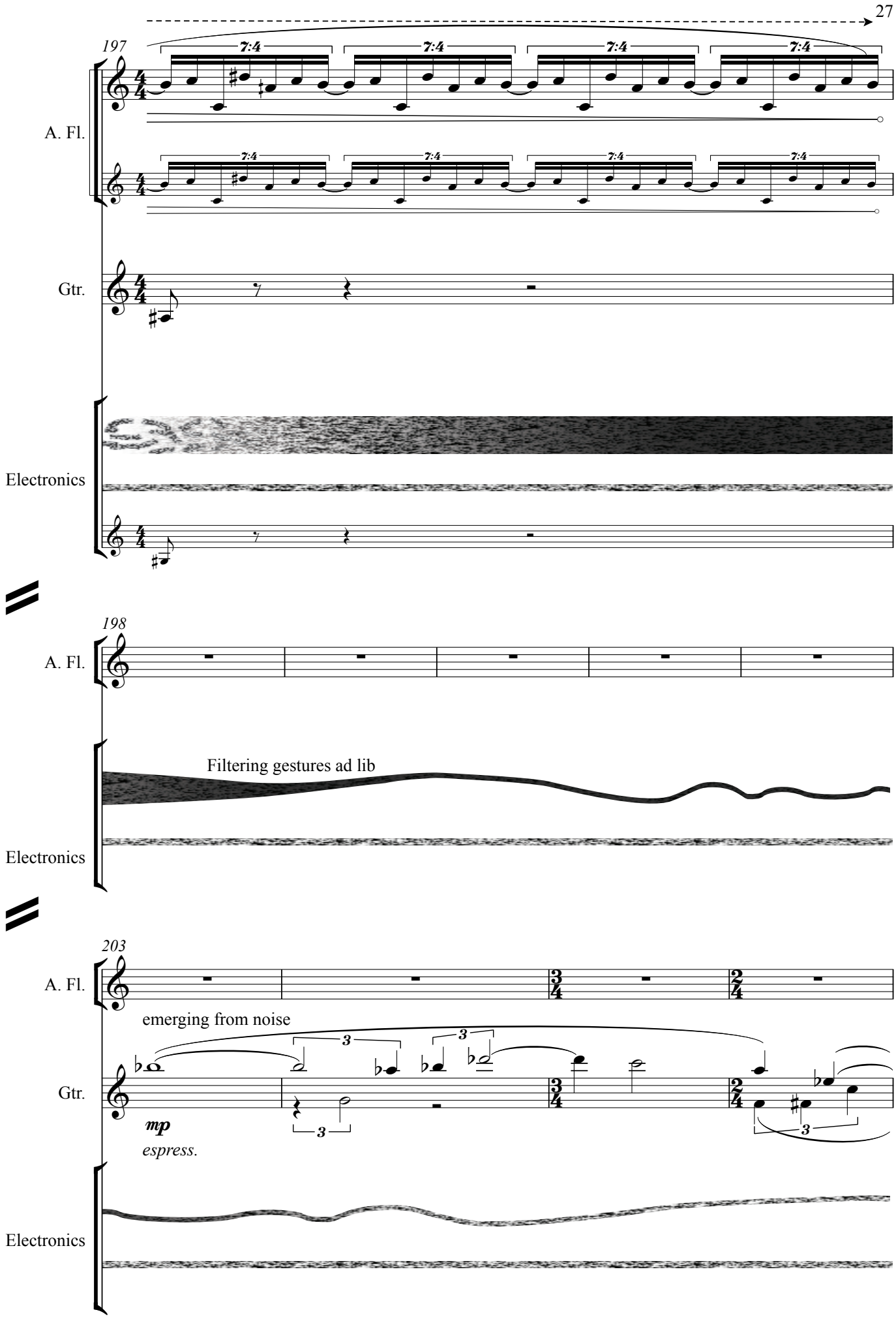

168
A. Fl.
Gtr.
170
A. Fl.
Gtr.
172
A. Fl.
Gtr.
Electronics
175
A. Fl.
Gtr.
Electronics

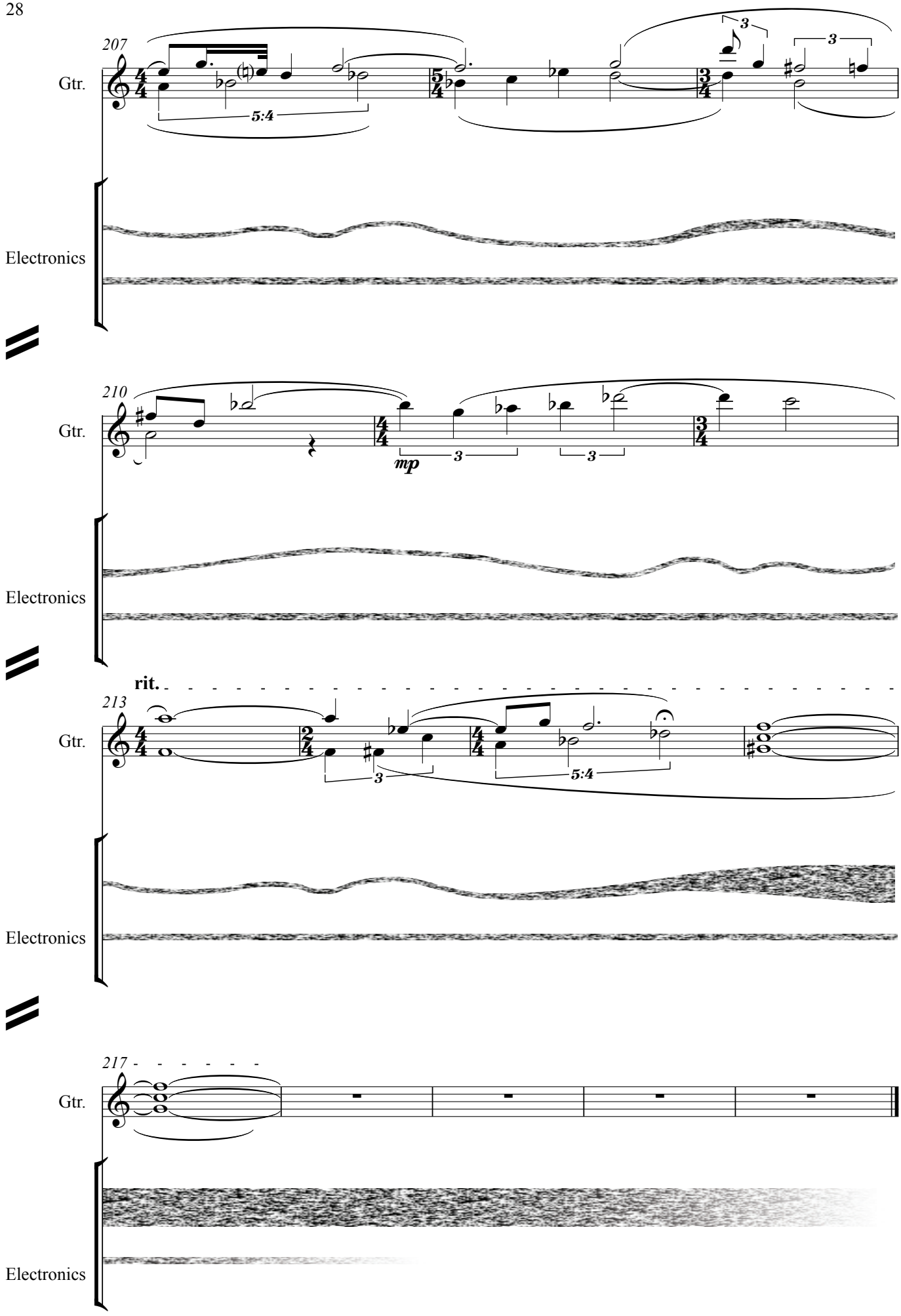

177
A. Fl.
tah
sfz
p
7:4
7:4
5:4
7:4
mf
Gtr.
3
3
Electronics
f
3
3
3
5:4
3
6:4


179
A. Fl.
5:4
5:4
f
3
3
5:4
mp
Gtr.
Electronics


181
A. Fl.
5:4
5:4
f
Electronics
184
A. Fl.
Filtering gestures ad lib
Electronics
187
A. Fl.
normale
pp
mp
5:4
Emerging from behind the noise
Gtr.
3
3
pp
3
Electronics
191
A. Fl.
5:4
3
f
Gtr.
5:4
5:4
3
3
Electronics


194
A. Fl.
tah
sfz
ff
Gtr.
pp
5:4
f
3
Electronics
Gradually adjust emboucheur
allowing tone to become more
whistle like until it finally disappears
behind the noise-based material
196
7:4
5:4
A. Fl.
Gtr.
Electronics
6:4


197
7:4
A. Fl.
Gtr.
Electronics
198
A. Fl.
Filtering gestures ad lib
Electronics
203
A. Fl.
emerging from noise
Gtr.
mp
espress.
Electronics


207
Gtr.
5:4
3
3
Electronics
210
Gtr.
mp
3
3
Electronics
rit.
213
Gtr.
3
5:4
Electronics
217
Gtr.
Electronics